

COMMEMORATIVE ISSUE

GUITAR

6 SONGS
WITH BASS LINES

CREED
"HIGHER"

PANTERA
"A NEW LEVEL"

JAMES GANG
"FUNK #49"

SUICIDE SILENCE
"WAKE UP"

FOO FIGHTERS
"EVERLONG"
(ACOUSTIC)

ERIC CLAPTON
"TEARS IN HEAVEN"
(UNPLUGGED)



ALL NEW!
EXCLUSIVE
INTERVIEWS!

DIMEBAG *Darrell* ABBOTT

AUGUST 20, 1966 – DECEMBER 8, 2004

**FIVE
YEARS
ON....**

**DIME'S
DAD
REMEMBERS
HIS SON**

**I MANAGED
PANTERA
& SURVIVED!**

**THE INSIDE STORY OF
DIME'S
GEAR**

CREED
JOE PERRY

AFI

NILE

**BREAKING
BENJAMIN**

**FIVE FINGER
DEATH PUNCH**

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BLACK METAL WITH ILSAHN
MUSICIANS INSTITUTE ALL-STARS

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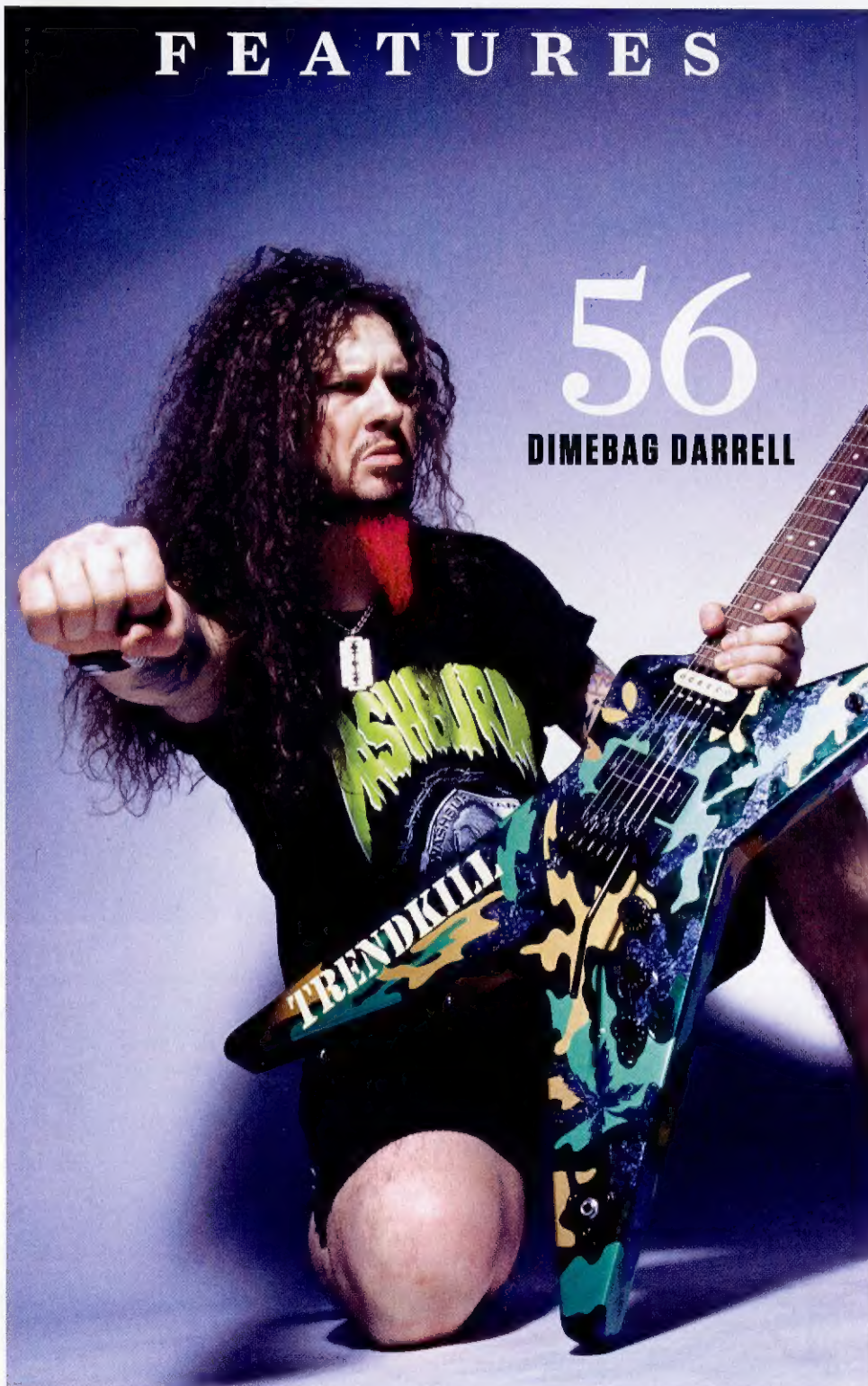
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DIMEBAG DARRELL



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THE WOODSHED

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THE ONE AND ONLY



FIVE YEARS AFTER Dimebag Darrell's death, the question remains: who is the heir to the heavy metal guitar throne? Or, to put it another way, who is the next Dimebag? The answer is simple: nobody.

Dime was a unique character, and he was blessed with a rare set of qualities. As a guitarist, he was part virtuoso/guitar designer, like Edward Van Halen; part teller of tall tales and a rowdy badass, like Billy Gibbons; and part consummate showman, like his hero Ace Frehley. While Darrell never wore makeup, as Ace did, lord knows he had more visual trademarks than all of Kiss' members combined. From his red beard to his razorblade necklace to the lightning bolt on his Dean guitar and his iconic nickname—Dimebag knew how to draw attention to the fact that he was one helluva player.

But the real key to his popularity was that he was like a heavy

metal Will Rogers, the humorist from the Forties who once declared that he never met a man he didn't like. It seemed that Dime had time for anyone that treated him with even just a modicum of respect. He was a genuinely cheerful and outgoing individual, and that certainly made people like him. It's also one of the reasons why we still miss the dude.

As we celebrate *Guitar World's* 30th anniversary this year, it seems fitting that we pay tribute to Dimebag, who was one of the cornerstones of our success. When Dime was still alive, he was part of our family, appearing numerous times on our cover and as a columnist, a role he served in for more than three years. In this special issue, we talk to those who were closest to him in his life and career: his managers,

Walter O'Brien and Kim Zide Davis; his guitar associates Dean Zelinsky, Larry English, Jimmy Dunlop, Scott Uchida and Evan Skopp; and, most intimately, his father, Jerry Abbott. For many of them, their conversations with us were the most extensive interviews they've ever given about their personal relationship with Darrell. Their stories tell us even more than we knew about his talents and personality, and we thank them for their insights.

This is an exceptional issue, but it could hardly be otherwise. After all, Dimebag Darrell Abbott was an exceptional guy.

—BRAD TOLINSKI
Editor-in-Chief

Three Charvel electric guitars are displayed side-by-side. From left to right: a white guitar with a black pickguard, a light blue guitar, and a red guitar. All three have maple necks and F-shaped bodies. The background is dark with some faint, stylized text.

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SOUNDING BOARD

Holiday Cheers

THANK YOU SO MUCH for putting Lynyrd Skynyrd on the cover of your Holiday 2009 issue and giving them the coverage they deserve. Being from the South, we all hold a special place for Skynyrd and what they have meant to our way of life. Rickey Medlocke and Gary Rossington have been huge influences on my playing.

—Bill Hogue

I HAVE ENJOYED GW off and on since 1980. The Holiday 2009 issue was the ultimate for me. The interviews with Lynyrd Skynyrd, George Thorogood, Kiss and Zakk Wylde were awesome, as was the story about Rory Gallagher.

—Mark Howe

...and Jeers

THIS LETTER IS REGARDING Lynyrd Skynyrd guitarist Rickey Medlocke's comments about paying taxes that appeared in the Holiday 2009 issue. If Rickey doesn't like where his



tax money is going, he's more than welcome to stop driving on government roads (since his taxes keep them maintained), stop flying commercial within the United States (since his taxes go to the FAA's payroll), not listen to terrestrial radio or watch television (since his taxes support the FCC), not use prescription or over-the-counter medication (since his taxes go to the Federal Food and Drug Administration), not take Social Security or use Medicare when he reaches 65

(again, his tax dollars at work)... you get the idea. I'm sure he's against the idea of health care reform and the public option, too, since his taxes will go to that once its passed—not to mention, his deceased bandmates would have benefited from a reformed health care system had it existed when they were in dire medical straits, since most musicians don't have health insurance. Of course, Mr. Medlocke is also more than welcome to stop paying taxes altogether, but I'm sure the Federal government would have something to say about that.

—CJ Marsicano

Fighting Irish

THANK YOU FOR GIVING Rory Gallagher some American awareness! Your article shed light on one of the greatest unsung talents in blues rock history. I found Rory by accident when I read an article where he was cited as an influence. I never heard of the man but immediately bought the song "Tattoo'd Lady" without hearing

a note. I was stunned and excited how this Irishman played the blues. He immediately reminded me of Stevie Ray Vaughan and, much like Stevie, fought some inner demons.

When my wife decided we should go to London this past summer for our anniversary, I couldn't wait. I knew I had to buy Rory's tablature books, unavailable here in the states. Like finding anything about this man's life, his tab books are just as hard. Maybe next time you will include a song from his stable of tunes, but for now, you shed light on a fantastic guitar player unheard of on this side of the pond. Hopefully, other *Guitar World* readers will discover him as I did not long ago.

—Eric Shivers

Shoe Business

BACK IN THE MID SEVENTIES, I worked with Brad Tolinski at K-Mart in Taylor, Michigan. He worked in the shoe department. You could always count on Brad for having Peter Frampton-like hair, high-top tennis shoes and rainbow-colored suspenders. I also remember seeing Brad's band October at the Punch and Judy Theater in metro Detroit. If he edits like he plays violin, I'm sure he's doing fine at *Guitar World* magazine.

—Fast Eddie

String Theories

I HAVE BEEN ENJOYING your series of articles chronicling the history of guitar manufacturers (i.e. Epiphone, Washburn, Gretsch, Yamaha, etc.). I have found each of these among the most interesting and informative articles I've read in my long history as a *Guitar World* reader. Understanding the cycle of triumphs and setbacks each of these companies has gone through has helped increase my appreciation of the six-stringed object that has created the soundtrack of my life. I can only imagine how dull the world would be without the efforts these fine companies and the electric guitars they have offered to the world.

—Pat Sexton

DEFENDERS OF THE FAITH GUITAR WORLD READERS IN THE SPOTLIGHT



Marlee Winslow

AGE 12
HOMETOWN St. Marys, PA
GUITAR 2008 Hagstrom Super Swede
SONGS I'VE BEEN PLAYING "Dogs Can Grow Beards All Over" by the Devil Wears Prada, "In Bloom" by Nirvana and "Seek and Destroy" by Metallica
GEAR I MOST WANT Recording equipment



Kevin Parker

AGE 41
HOMETOWN Oklahoma City, OK
GUITARS '72 Fender Strat, Squire Bullet, Fender Santa Maria XII acoustic, Fender Telecoustic, Epiphone Artcore
SONGS I'VE BEEN PLAYING "Little Wing" and "Crosstown Traffic" by Jimi Hendrix, "Wish You Were Here" by Pink Floyd
GEAR I MOST WANT White EVH 5150 III half stack



Sterling Deveney

AGE 13
HOMETOWN York, PA
GUITARS B.C. Rich Mockingbird, B.C. Rich Warlock, LTD Viper-50
SONGS I'VE BEEN PLAYING "For Whom the Bell Tolls" by Metallica, "For Those About to Rock" by AC/DC and "Godzilla" by Blue Oyster Cult
GEAR I MOST WANT Ibanez Xiphos XPT700, Tregan Syren XT, Marshall full stack

SEND LETTERS TO: The Sounding Board, Guitar World, 143 Fifth Avenue, 9th Floor, New York, NY 10010, or email us at Soundingboard@guitarworld.com. All subscription queries must be emailed to GWcustserv@edfulfillment.com. Please do not email the Sounding Board with subscription matters.

TUNE-UPS

28 BETCHA CAN'T PLAY THIS! 36 DEAR GUITAR HERO 40 SETLIST & MUCH MORE!

It's On! Cast your votes now in the 16th Annual *GUITAR WORLD* Readers Poll!

THE SNOW IS FLYING, and Jack Frost is nipping at our noses. Yes, that special feeling is in the air, which can mean only one thing!

No, not Christmas, dumbass. The change in seasons means it's time to go online and tell us

what you liked best in music this past year by filling out your ballot for the 16th Annual *Guitar World* Readers Poll! What better way is there to spread a little rock and roll holiday cheer than by voting Mastodon's *Crack the Skye* for Best Metal Album, Angus

Young for the Hall of Fame or Nergal from Behemoth for Snappiest Dresser? The correct answer is that there is no better way.

Simply go to guitarworld.com to cast your votes—and find out who wins when we publish the results in the

March 2010 issue of *Guitar World*. No pencil, no pens, no paper or stamps are needed. Yes, we let a computer count the votes, so we don't have to! Remember, if you don't vote, we'll have to make something up, and you certainly don't want that. □



(from left)
Nergal,
Cantrell,
Mustaine and
*Crack the
Skye*

Breaking Benjamin

By the Numbers

[By MIKAEL WOOD Photo by JUSTIN HYTE]

LIKE MANY METAL guitarists of his generation, Aaron Fink of Breaking Benjamin has mad love for the work of Zakk Wylde. When it comes to his own playing, though, Fink aspires to a somewhat less flashy model. "I like a solo that you can sing back," he says, "like what Kurt Cobain did in Nirvana. His solo a lot of the time was just the chorus melody, simple shit like that. I consider writing a solo the same as writing the entire song. It has to be memorable."

Fink meets that goal throughout *Dear Agony*, Breaking Benjamin's fourth studio full-length. It's a consistently tuneful alt-metal effort with a hook-per-pound ratio comparable to that of *Razorblade Suitcase* by Bush. The hooks have paid off, too: when it was released this past September, *Dear Agony* debuted at Number Four on *Billboard*'s album chart, snuggled between the latest from Mariah Carey and the reunited Alice in Chains.

"I think we've made enough records now that we kind of have the sound of our band down," says Fink, who's joined in the Pennsylvania foursome by singer-guitarist Benjamin Burnley, bassist Mark Klepaski and drummer

Chad Szeliga. "We know what works for us, and we're not really interested in experimenting or straying from that original formula. What we are interested in is writing another batch of great songs."

A lack of experimentation doesn't mean a lack of technique, Fink insists. "On this record there are lots of cool inside-out riffs where Ben and I twist them up the second time around," he says. Thanks in part to its placement in the Bruce Willis sci-fi flick *Surrogates*, "I Will Not Bow," the new album's lead single, has earned the band some crossover traction. But Fink and his bandmates are too interested in those heavy riffs to care much about courting the pop world. "Personally I'd rather be Number One at active radio than Number 50 at Top 40," he says, with a laugh. "Or Number 40, I guess I should say." □



GUITAR Ernie Ball Music Man Axis Sport **AMPS** Randall RM100 **EFFECTS** DigiTech Whammy, DigiTech GSP1101 **STRINGS** Ernie Ball

BETCHA CAN'T PLAY THIS

[ANGUS CLARK from TRANS-SIBERIAN ORCHESTRA AND DAREDEVIL SQUADRON]

ON DISC!



Tune down one half step (low to high, E^b A^b D^b G^b B^b E^b).

All music sounds in the key of A flat, one half step lower than written.

"The Dominizer"

Moderately ♩ = 120

1 (A7)

3

"HERE'S A FAST run up the fretboard that I call 'the Dominizer' because it's based on a dominant seven arpeggio, specifically, A7 [A C[#] E G]. In the first two bars, I play the arpeggio classical-style through several inversions on the top three strings, four notes up, then four notes down, with a quick position shift every two beats.

"Beginning on beat two of bar 3, I reach my final A7 in 17th position and break away from the strict classical approach and segue into a blues lick that descends across the strings, adding some hammer-ons and pull-offs to get a more fluid feel. I incorporate what are called *approach notes*. Notice in bar 3 how I precede

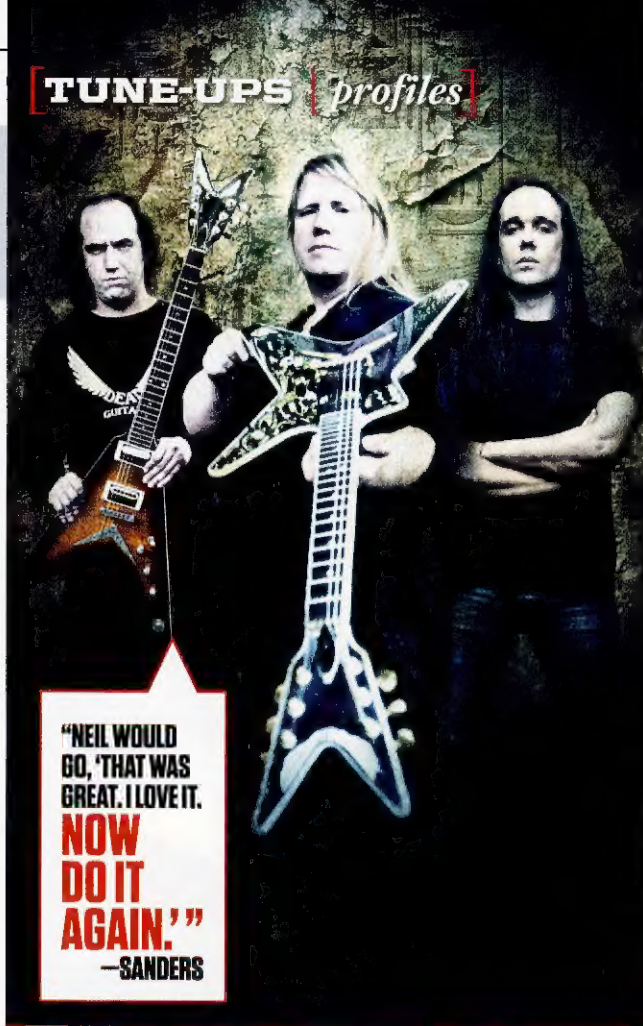


the major third, C[#], with the minor third, C, and the fifth, E, with the sharp fourth, D[#]. In bar 4, I use D[#] as a descending approach note to D, the fourth.

"For the pick hand, I'm using a combination of alternate picking and economy picking in bars 1 and 2 and through beat one of bar 3.

"Practice the run slowly at first, using the indicated pick strokes and fingerings and paying careful attention to nailing all the position shifts." □

For more information about ANGUS, visit angusclark.com.



"NEIL WOULD GO, 'THAT WAS GREAT. I LOVE IT. NOW DO IT AGAIN.'" —SANDERS

AXOLOGY

GUITARS (both) Dean V USA; KXX Karl Sanders Warrior V
AMPS (both) Marshall DSL100 heads, Marshall cabinets with 4XL speakers **EFFECTS** (Sanders) Boss SD-1 Super OverDrive; (Toler-Wade) vintage MXR distortion pedal
STRINGS (both) SIT

Nile

Put to Detest

[By JON WIEDERHORN]

HAVING RELEASED FIVE albums over the past decade, Nile were starting to run out of creative juice by the time they had to make number six. So when the South Carolina death metal band finished touring for 2007's *Ithyphallic*, guitarists Karl Sanders and Dallas Toler-Wade decided to reinvent the group as something even more extreme.

Sanders says, "Dallas and I worked like mad on our playing, especially our alternate picking. We really wanted to show what we could do as guitarists and songwriters."

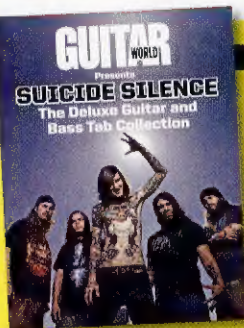
Their hard work is apparent on Nile's new album, *Those Whom the Gods Detest*. The record is a tech-metal barrage of intricate, angular songs that feature unconventional meters, abrupt rhythm shifts, haunting Middle Eastern melodies and blinding leads.

While Sanders and Toler-Wade were inspired in part by Iranian and Hindu

music, they also sought guidance from guitar virtuoso Paul Gilbert's now-classic instructional video, *Intense Rock*. Toler-Wade says, "We really studied that and found good techniques that you can apply to whatever tonality you want. The trick is getting the cleanliness down and the synchronization between the right and left hands."

Sanders adds, "Some of those Gilbert-isms really found their way into Nile rhythms, and I didn't expect that to happen. But it's all mixed up with what we do, which is totally cool."

The two guitarists were primed with new techniques by the time Nile began writing *Those Whom the Gods Detest* in January 2009. Five months later, the group entered the studio with Neil Kernon (Cannibal Corpse, Queensrÿche), who also produced the band's last two offerings. This time was different, however. "For some reason, Neil took a Nazi-like approach to everything, and that nearly killed us," Sanders says. "It became a running joke. We'd do a killer take and Neil would go, 'That was great, I love it. Now, do it again.'" □



ON SALE NOW!

Suicide Silence: The Deluxe Guitar and Bass Tab Collection

Guitar World has just released the first in a new series of guitar tablature books! *Suicide Silence: The Deluxe Guitar and Bass Tab Collection* can be ordered right now in our Online Store (guitarworld.com/tabbook) and features note-for-note transcriptions of seven Suicide Silence songs: "Bludgeoned to Death," "Unanswered" and "No Pity for a Coward" from *The Cleansing*, and "Wake Up," "Lifted," "No Time to Bleed" and "Suffer" from *No Time to Bleed*. More stand-alone tab books are coming, so stay tuned!



Pantera Tab Books

In honor of Dimebag Darrell's legacy, *Guitar World* is proud to offer new Pantera tablature books and products at the Guitar World Online Store (guitarworld.com/store). Available for purchase now are Alfred Publishing's *Cowboys from Hell* and *Reinventing the Steel* tab books, a book and CD anthology of Dimebag's Riff Madness instructional columns, and more—including GW's own *How to Play the Best of Pantera* DVD. Head to guitarworld.com/store for all your Pantera tablature and DVD needs.



Between the Buried and Me

Extreme Makeover

[By JON WIEDERHORN Photo by D.L. ANDERSON]

INSPIRED EQUALLY BY Yes, Dream Theater and Dillinger Escape Plan, the North Carolina extreme-prog band Between the Buried and Me think nothing of combining furious death metal rhythms and complex math metal licks with neoclassical leads and airy, atmospheric interludes. And to further confound listeners, they'll casually inject acoustic folk, bouncy ragtime and mind-bending jazz fusion into the mix as well.

"If people find our music challenging, we take that as a compliment, because we're always trying to challenge ourselves," says guitarist Paul Waggoner, who co-founded the band in 2000 with vocalist Tommy Rogers. "With each album, we try to explore different territories and draw from even more influences in order to never repeat ourselves."

To that end, Between the Buried and Me's sixth album, *The Great Misdirect*, the follow-up to 2007's tech-spaz opus *Colors*, is alternately brutal and bizarre, veering between blitzkrieg blasts of speed and textural

**"I HAD
MORE
MELODIC
IDEAS
THIS TIME."
—DUSTIE WARING**

washes of sound. Four of its six songs are more than nine minutes long, and the wildly schizophrenic 18-minute closer "Swim to the Moon" is like a concept album within a concept album.

Yet as sprawling and fragmented as *The Great Misdirect* is, the songs are bound by threads of melody that prevent the music from spiraling out of control. "I had more melodic ideas this time

around instead of just crazy fretboard acrobatics," explains Dustie Waring, Waggoner's coguitarist.

To keep their guitars distinct within the group's chaotic sonic brew, Waggoner and Waring rely on clean tones. As such, the duo switched from more traditional metal-style axes to Paul Reed Smith guitars in 2008, in part because they liked the instruments' clean tones. Waggoner says, "Their guitars work great for us. They're a little bigger sounding and look a little classier, and they have a much better clean tone. We couldn't be happier." □



GUITARS (both) PRS Custom 24 **AMPS** (Waggoner) Mesa/Boogie Mark V; (Waring) Mesa/Boogie Roadster **EFFECTS** (both) Rocktron All Access MIDI controller, TC Electronic G-Major2 **STRINGS** (both) D'Addario

DEAR GUITAR HERO

Richard Lloyd

He's a guitar iconoclast who knew Jimi Hendrix and, as a member of Television, helped create New York's punk rock scene at CBGB. But what GUITAR WORLD readers really want to know is... [Interview by ALAN DI PERNA Photo by JIMMY HUBBARD]



♦ In Television, how did you and Tom Verlaine decide who was going to play what on guitar?

—Justin Rollins

There were certain keys Tom liked to solo in, and certain keys he didn't. So I would get those. But in the end, it worked out where we'd both get some of the keys we wanted. The other thing is, we would literally trade lead lines back and forth and see who came up with more interesting stuff. The great thing about Television is you really don't know who is playing what. It's like interlocking gears. I don't think there's been very much of that in rock and roll. There are two-guitar bands where they play in melodic thirds or fifths, like the Allman Brothers and Thin Lizzy. And plenty of bands where there's one distinct rhythm guitar and one distinct lead guitar. Television broke all those rules. One of the reasons was that, while Tom was singing the verses, he'd generally take the easier chordal part,

while I would play the melodies. And then when we got to the solo, maybe we'd switch off and he'd take the lead—or maybe not. On some songs we'd even flip back and forth. He'd play the solo one night and I'd play it the next night. There was a generosity between us, as well as a competitive spirit. So you didn't know who was going to break out of the box. You didn't know what to expect. That zigzag, interlocking-gear thing was something that nobody else had. Except for maybe the extremely early Rolling Stones, where you can't tell Brian Jones from Keith Richards.

♦ You just released *The Jamie Neverts Story*, on which you do your own take on Jimi Hendrix songs. Why do an album of Hendrix covers?

—Bruce Portland

To me it was the payment of a debt. My best friend as a teenager was a guy named Velvert Turner, a skinny black kid from Brooklyn who was actually friends with Jimi Hendrix. Through him, I got to meet Hendrix and go to his shows. Velvert was also taking guitar lessons from Jimi.

When he left Jimi's place on 12th Street in New York City, Velvert would come over to where I lived on Jane Street, just a few blocks away, and show me what Jimi had taught him. It was mostly stuff from the first two Hendrix albums. *Electric Ladyland* hadn't come out yet. The first thing I think we learned was "Highway Chile," which has those unison bends in the beginning. And "Wait Until Tomorrow," trilling what I now know are triadal intervals.



And then there was this time when we had to buy [the instruction book] *The Mickey Baker Jazz Method*. Jimi wanted us to learn all those chords and melodies in there. But even with all that, Jimi was so far ahead of us—like the wooden rabbit at a dog race. No matter how fast the

dogs run, the wooden rabbit goes a little faster. But now, after 30 years, I feel like I've kinda caught up with the rabbit.

♦ The liner notes to *The Jamie Neverts Story* say, "No Octavia, No Wa-Wa [sic] pedal, no feedback, nothing backwards." How can you play Hendrix songs without those things?

—Erik Allende

When Hendrix made his records, all that stuff was brand new. Roger Mayer was literally building the effect pedals while Jimi was in the studio. They contributed to a sound that was really otherworldly and very original. But now you can go into any music store and buy the Hendrix wah, the Hendrix Fuzz Face...the whole Hendrix soundalike package. And,

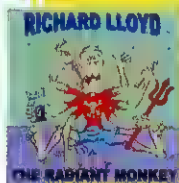
► Do you keep in touch with many people from the glory days of CBGB?

—Kenzie Burton

Oh, absolutely. For example, John Holmstrom from *Punk* magazine did the cover art for my album *The Radiant Monkey*. I still see lots of people from those days: photographers, musicians, artists, filmmakers... That was the great thing about that particular scene: the audience members were not just ordinary people. It was very much based around the Andy Warhol type scene, where everyone was some kind of artist or creative person. But we were too young to have been in Warhol's Silver Factory. We were junior. We weren't beatniks

and we weren't hippies. So what were we? And we found this place where we could be who we are without even labeling

it. So yeah, I keep in touch with lots of people back then. And I love them all. □



as far as I'm concerned, it only makes you sound like you want to sound like Jimi. It can't make you sound like Jimi if you don't play like him. I didn't want to make a record that was gonna sound like karaoke. I wanted to make a bold statement: Look, I can do this without any rubbish lifting me up. I don't need a fuzz box or a wah-wah pedal to lift me up, and I can still manage to get the vitality of the thing—capture the essence, but also the danger. I'm interested in the danger. That's what rock and roll is.

► Hey Richard, your tone is awesome. What do you like for amps these days?

—Bill Schindorf

For both the Hendrix record and *The Radiant Monkey*, which is my most recent album of original songs, I ended up using a Supro Thunderbolt, which I just fell in love with, and a Magnatone with two speakers: one is, like, eight or 10 inches and the other is, like, four inches. It's got a real great vibrato. And the Supro sounds real rock and roll, but you don't go, "Oh, it's a Marshall" or "Oh, it's a Vox." It's such a pure rock and roll



Television onstage at CBGB in the Seventies. (from left) Fred Smith, Tom Verlaine, Billy Ficca and Lloyd

tone that you can't figure out what it is. You just say to yourself, "Jesus Christ, that's got tone!"

► How did you meet Matthew Sweet, and what's it like to work with him?

—Eddie Grove

Oh, I love Matthew. I'm on nine or 10 of his records. It all started because of a band called the Golden Palominos. It was a band that had revolving personnel based around the drummer Anton Fier. They were doing well because they had Michael Stipe singing on some of their stuff, and Matthew Sweet. Then one day Anton called me up and said, "Richard, my guitarist, Arto Lindsay, just quit, and I have these three shows over the weekend. Could you learn 17 songs in three days?" I said, "Anton, I cannot learn 17 songs in three days. But what I can do is promise that, if you restrict what I need to do to mostly leads, and you tell me what key the songs are in, no one will know the difference."

Which is exactly what happened. A couple of the songs were Matthew's, and he loved what I was doing on them. So we became pen pals, because he was living in Princeton at the time and I'm in New York. So we sent postcards back and forth. And then when he did his album *Earth*, he called me in to do a couple of songs, and that started our working relationship. When he did his next album, *Girlfriend*, the same thing happened. I went on tour with him for a couple of years. But then Television got back together, and I had to withdraw from touring with him.

► As a guitar teacher, what is the most common mistake you see people making?

—Maya Rugsa

Thinking alphabetically. My curriculum is very pattern based, intervallic and degree based. The alphabet comes so far afterward. Using the alphabet in music was only made necessary by the invention of the harpsichord, piano and keyboard instruments. Because they're fixed-key instruments, they had to name the keys somehow, and they used the letters of the alphabet.

But the guitar is based on a deeper, more ancient and more fundamental law: both the cycle of fourths and the cycle of fifths. So I guess the most common error is that guitarists who think they know something come in having learned from somebody who learned classical music on fixed-key instruments, such as a keyboard, and they'll think alphabetically. I'll say, "Play anywhere on the fretboard: 1, 2, 3, 4, 5, 6, 7." And they'll say, "Wait, that's C, D, E, F, G... or is it D, E, F#...." Then they think twice. It's much easier to transpose keys on a guitar than a piano, because the guitar adheres to the deepest laws of music, which is fourths and fifths, which is, a priori, the major scale. The guitar is, to put it mildly, one of the most mystical instruments on the face of the earth.

► Do you keep in touch with many people from the glory days of CBGB?

—Kenzie Burton

Oh, absolutely. For example, John Holmstrom from *Punk* magazine did the cover art for my album *The Radiant Monkey*. I still see lots of people from those days: photographers, musicians, artists, filmmakers... That was the great thing about that particular scene: the audience members were not just ordinary people. It was very much based around the Andy Warhol-type scene, where everyone was some kind of artist or creative person. But we were too young to have been in Warhol's Silver Factory. We weren't beatniks and we weren't hippies. So what were we? And we found this place where we could be who we are without even labeling it. So yeah, I keep in touch with lots of people from back then. And I love them all. □

**"I DON'T NEED
A FUZZ
BOX OR
A WAH-
WAH
TO LIFT ME UP!"**

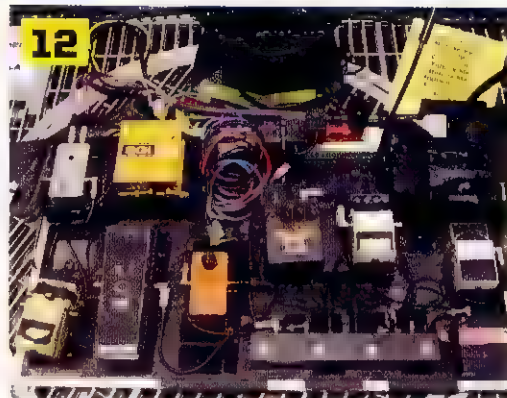
Keith Nelson of Buckcherry

MADISON SQUARE GARDEN ⊗ OCTOBER 10, 2009 ⊗ NEW YORK, NY

[Interview by RICHARD BIENSTOCK * Photos by CARLA FREDERICKS]



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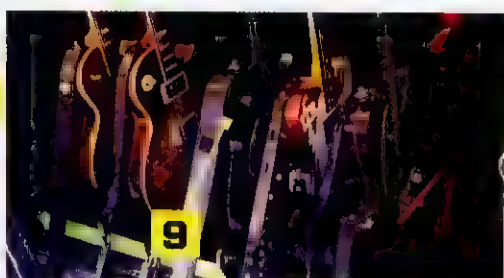


12

- 1 Tired of You
- 2 Next to You
- 3 Lit Up
- 4 Out of Line
- 5 Talk to Me
- 6 Rescue Me
- 7 Highway Star
- 8 Everything
- 9 Sorry
- 10 Crazy Bitch



11



9



8

1. "TIRED OF YOU"

"This one is off *Black Butterfly*, and it's been our opener both on our headlining tour and for these Kiss shows [Buckcherry are on the group's North American tour], where we play basically a shortened version of our set. We went out with Kiss in '99 on the *Psycho Circus* tour, and it was our first time on a tour bus, our first time in Europe [and] our first time in arenas. It was a hell of a way to get things started, and it's cool to be back out with them."

2. "NEXT TO YOU"

"This is a tune from 15. We love to play this one. People really get off on it, and it was on the radio a lot, so we kept it in the set for these shows. Plus, it's important to have two songs in a row that end in 'you.'"

3. "LIT UP"

"Recently, we tried to figure out how many times we've played this song, from when we started writing it until now. We came up with a number somewhere in the multiple thousands. But it's still so much fun to play, and it always goes over great. The beauty of 'Lit Up' is that if people don't know who this band is, by the third song they've figured it out."

4. "OUT OF LINE"

"Our set doesn't really have any of those big 'guitar solo' or 'drum solo' moments, but this one has a nice guitar spot in the middle, and it's also my talk box song. So we can't get rid of it!"

5. "HIGHWAY STAR"

"We got the opportunity from [cable channel] TNT to do this song for a NASCAR promo, and while it wouldn't have been our first choice of a song to cover, I think we really made it our own. We weren't trying to act like we were Deep Purple; we just put our own spin on it. [Singer] Josh [Todd] sings the shit out of it, and [rhythm guitarist] Stevie [D.] and I do the guitar solo in harmony. We just own it."

6. "SORRY"

"We gotta throw this one in for the ladies, so they know that we still care."

7. "CRAZY BITCH"

"We do this one last. On these Kiss shows, the place is packed by the time we get to this song. So we play to a full house, and this song always goes over great. It's the one that everybody knows."

8. TELEMASTER

"This is a custom guitar that's a combination of a Fender Telecaster and Jazzmaster. It's based on a prototype I bought at Make'n Music in Chicago. Bill Nash, who builds guitars out in Olympia, saw it and wanted to do his own version. It looks like a Telecaster that kinda melted. It's a big piece of ash, but it's really lightweight."

9. ZEMAITIS

"This was made for me by the folks at Zemaitis International. It's hand engraved, with a silver disc on the front. I keep this one tuned to open G and use it on 'Tired of You' and 'Rescue Me.'"

10. LES PAUL

"This is the first Les Paul I ever owned. It's on basically everything I've done with Buckcherry. It's a '87 Custom Shop, and it was on display at the NAMM show that year. At the time I was working at a guitar shop, and all the guitars from the NAMM show came into the store. I hid this one in the back. A couple months later, Buckcherry signed our deal and I went back and got it!"

11. AMPS

"Right now I'm playing through two high-powered tweed twins: a Victoria and a Louis Electric. They're pretty loud—about 80 watts apiece. I go through phases with gear. Sometimes I have to have 50-watt Marshalls; other times something else. It really depends on my mood. Recently, I was going through a little Keith Richards phase, so I had to have a tweed twin. And then I found out he used two, so I had to get a second one."

12. EFFECTS

"I use mostly [Robert] Keeley stuff. I have a modified [Boss] SD-1 [overdrive] for my leads, a couple of modded Vox wahs, and a [Rocktron] Banshee talk box. Everything's true bypass, and all my effects are on the floor. I'm a stomp box guy."

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SECOND COMING

Grind were the coldest of colds of American rock before their world came crashing down six years ago.

MARK TREMONTI talks about the group's resurrection and the making of their latest effort. **FULL CIRCLE**

By Richard Bienstock / Photographs by Rayon Richards



OR CREED, the beginning of the end came on the night of December 29, 2002, at what guitarist Mark Tremonti refers to as "the infamous Chicago show."

During the band's headlining performance at the Allstate Arena that evening, frontman Scott Stapp was visibly intoxicated and barely able to sing the words to the band's songs. More than once

he dropped to the stage floor; on occasion he walked off entirely.

"He was just wasted," Tremonti recalls. "We had to hold off the show for 45 minutes to try and get him sobered up, but he couldn't pull it off. He swore up and down that he could do it, but he went out there and it was just an embarrassment." In the aftermath, several concertgoers slapped the band with a class-action lawsuit seeking reimbursement for ticket and parking fees for the thousands in attendance that night.

Up to that point in their career, Creed had weathered their fair share of criticism. Their music had been dismissed as overblown and derivative of early Nineties grunge acts like Pearl Jam. Stapp's lyrics led some to charge that the band members were closet Christian rockers with a serious messianic bent. But the fallout from the Allstate show marked a different kind of problem for the group: dissent was beginning to brew among Creed's fans and within the band's own ranks. "At that point," Tremonti says, "I just figured, Scott's self-destructive, and I want to get away from him."

Creed were perhaps the biggest-selling American rock act of the late Nineties and early 2000s. Their three albums—1997's *My Own Prison*, 1999's *Human Clay* and 2001's *Weathered*—sold more than 25 million copies in the U.S. alone. But a little more than a year after Chicago, Creed were finished. Stapp embarked on a solo career, while Tremonti and drummer Scott Phillips hooked up with singer Myles Kennedy and original Creed bassist Brian Marshall and found success as Alter Bridge.

Creed, and Tremonti in particular, were publicly adamant that the group would not reunite. But as the saying goes, time heals. Stapp found his way back from a prolonged period of addiction to alcohol and prescription drugs, and earlier this year he reached out to his former bandmates. They talked, and eventually they attempted to work out their problems. "Sometime around February" of 2009, Tremonti says, "we went down to Scott's house in Boca Raton [*Florida*] and tried out some of the old songs. The first one we did was 'My Own Prison,' which was the one that gave us our start.

another leg of the U.S. tour. And though there are plans in the works for Alter Bridge to reconvene for a new album next year, the guitarist is clearly enjoying having his old band back at the moment.

"We've changed so much as musicians and as people in the time we've been away from Creed," Tremonti says. "But one thing that hasn't changed is that, when we play the songs and we hear the crowd singing the words back at us, it's incredible. The connection that people have with this music is powerful."

GUITAR WORLD A few years back you gave an interview in which you described your time in Creed as a nightmare. You were determined not to return to the band. What changed?

MARK TREMONTI It was just the passing of time. We'd all started families, had kids, grown up a little. Scott had also begun to reach out a little bit and say nice things about us in the press. We knew he wanted to get back together—I just didn't know if it was going to be another time that we'd do it and end up fighting. But I decided it was worth having a sit-down with him, and I noticed right away that that old mean streak he had when dealing with me or anybody else was gone. He's very calm now and doesn't butt heads with anybody. He's as happy as can be and not stirring things up. It's funny, because back in the day Scott was the guy that, if you were getting fired from this organization, you were getting fired by Scott Stapp. He was the guy to watch out for. I feel like now I've taken on that role. [laughs] I'm a nice person, but I work hard at what I do. If somebody does something wrong, they're gonna hear about it. So we've shifted roles in a way.

GW At that first meeting, were there issues that still had to be worked out between Scott and the rest of the band?

TREMONTI We didn't even bother with that. It would have been impossible to go back and fix things, so we just left it unsaid. We had kind of a tacit agreement

a sudden you have that one live-wire guy who's capable of anything, at any time. We never knew what was going to happen. We could be going to meet some important person and, who knows, maybe Scott would get in a fistfight with him. He was that kind of guy at the time. And it's funny, it always comes down to money with people. I always get asked the question: "How could you walk away from all that money?" It's like, dude, you make enough money where, at some point, all you want is happiness. I made enough money to be able to go and search out what I wanted to do artistically. Creed allowed me to do that. So I was able to go off and experiment with Alter Bridge, and I'm thankful for that. And then six years went by, and a lot of things healed. Scott had a few wake-up calls and now has a newfound respect for everyone around him. He's a changed man.

GW Why did you choose to do the reunion tour before releasing the new album?

TREMONTI Because when we first got together, it was with the intent that there was only going to be a tour. As time went on, we decided we should do a record as well. But it was too late to get it out before the tour, which was already scheduled for the summertime. But it all worked out. Since we were on a tight schedule with the tour kickoff, we had only two and a half months to write and record the album. So it was a fire drill to get the record done, but that brought a nice energy to the songs.

GW Did you start fresh when it came to composing the material for *Full Circle*, or were you using ideas that might have otherwise been intended for Alter Bridge?

TREMONTI What's funny is that when we first started doing Alter Bridge a few years back, people would always say, "Ah, it's just Creed Part II," and all that. So if I ever wrote something that I thought sounded too much like Creed, I'd just file it away in a folder on my laptop. When it came time to do Creed again I had all these ideas that I couldn't use before. All of a sudden they were usable.

GW Any songs in particular?

TREMONTI Most of the music on this record, and a lot of the melody ideas as well, were already sitting there, just in pieces. The parts to "Rain" had been kicking around from a while back. And the guitar work on "Away in Silence" was actually on my instructional DVD [2009's *Mark Tremonti: The Sound & the Story*]. I remember my brother used to love that guitar part, and he didn't want me to put it on the DVD because he said, "You'll ruin it from being a song." But I was like, "Don't worry, I can still use it later on!" And I did.

GW The title *Full Circle* is clearly referential to the band's reunion. Is there an overarching theme to the album as a whole?

TREMONTI There is. The song "Overcome" says a lot of it. A lot of

"You make enough money where, at some point, ALL YOU WANT IS HAPPINESS."

And right off the bat it sounded like Creed. It was like going through a time warp. It felt right."

Today, Creed are back on solid footing. They recently completed a summer reunion tour of U.S. sheds and just released *Full Circle*, their first studio album in eight years. Produced by Howard Benson (Daughtry, the All-American Rejects), the album boasts the type of muscular riffs (first single "Overcome," "Bread of Shame") and anthemic choruses ("Rain," "Time") that fueled past smash hits like "Higher" and "With Arms Wide Open." Tremonti says he's proud of the finished album and is looking forward to more Creed activity in 2010, including

that we wouldn't bring up the past; we would just move forward. It was like, Hey I remember the bad times, but I far more remember all the good times. We had eight or nine years of good moments, and only one and a half years of real shit. So we kept that in mind.

GW You and Scott started the band together back in the mid Nineties. It must have been difficult to see the person you grew up with and built a career beside destroy what you created.

TREMONTI It was tough, because all of



these lyrics are along the lines of "I've changed," "Give me a second chance," "I'm trying to overcome the past"—stuff like that. Scott wanted to come out and prove to the world that he's a changed man, and that he appreciates everything he has.

GW There's some heavy guitar work on *Full Circle*, and also more solos than on past Creed records. I'm sure you're happy about that.

TREMONTI I am. I grew up on speed metal and stuff like that. So I like to play music that's a little more progressive. The problem is that once you reach a certain level of success, there are all these people around you who are making money off you. So you can't go be an artist and do whatever you want, because you have to have the big hit song that's going to pay for the Mercedes Benz. In our case, we would turn in a record and usually the label wouldn't bother us too much. But if I threw a horse gallop in there, I'd get laughed at. I don't want that to happen anymore.

GW You're less concerned with what everybody else thinks.

TREMONTI Definitely. With Creed, back in the day it felt like we were fighting for survival every step of the way. We always heard, "Your next single's going to fail," or "Your second record's going to bomb." It was like that our whole career. But at the same time people were giving us their doomsday predictions, we were selling tons of records and tons of concert tickets. So it was weird. Nowadays, we don't have all the stresses. Now we can just do it because we want to do it. We already have the legacy and the name that's going to bring people to shows. People who are fans of Creed are going to follow Creed.

GW Over the course of your career, Creed sold more than 25 million records in the U.S. alone. Given the current state of the music industry, that seems like a statistic from a long-gone era.

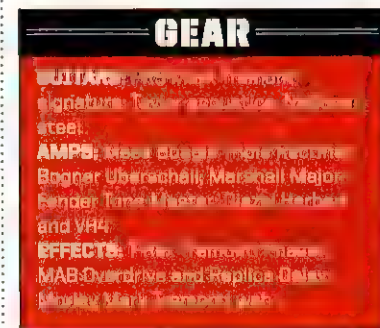
TREMONTI I don't want to be all doom and gloom, but I just don't think that can happen anymore. I mean, Nickelback sold something like seven million albums, but I don't know if there's ever gonna be a new rock band that comes out fresh and does it like we did. It would have to be the next Guns N' Roses or Oasis, a band that just catches fire worldwide. So this time around I initially said, "Let's not do a record, because the market being how it is, you just don't sell records like you used to. I don't want people to see the decrease in the number of sales and start saying that this was a failure." But then after a while I thought, Let's just make a record that we're satisfied with and not worry about sales and all that stuff. Give the fans some new songs to hear on the tour. And I'm glad we did.

GW And yet the state of the economy and the music industry did have an effect on your tour. There were reports of tickets going for as little as a few dollars in some markets. Did that surprise you?

TREMONTI I didn't know what to expect, given the state of things. But I was happy with the turnout. The shows weren't all sellouts, but every time we played, the amphitheaters looked pretty full to me. I guess sometimes promoters would give some of their favorite buyers extra tickets to fill the place up so they could get more concessions. But this was our first time back in eight years, and we had to prove ourselves. Maybe people thought we were just an old washed-up band coming out to play our old stuff. That's why we needed to come out with the new record, to really prove we're on top of our game.

GW Do you feel like you're on top of your game again?

TREMONTI We turned out a record that's the best we can do and that we're all proud of. We've done our job, and the fans seem to like it. So I've learned not to stress about it. When people say to me, "How many records did you sell this week?" or "How's the single doing?" the answer is, I don't know. I'm just a guy who writes music and plays my guitar. **GW**



BORN TO BURN

CREED/ALTER BRIDGE GUITARIST MARK TREMONTI LETS HIS SHRED SIDE SHOW IN THIS EXCLUSIVE PRIVATE LESSON.

BY MARK TREMONTI

While he's known more for churning out the recognizable alt-rock riffs in such Creed hits as "Higher," "My Own Prison" and "With Arms Wide Open," guitarist Mark Tremonti is a shredder at heart. Mark recently visited the *Guitar World* offices to present this private lesson, in which he shares some of his most shrederrific techniques.



IN THIS LESSON

I'd like to show you some of the techniques that I use to keep my "shredding" abilities in shape and in tune. There are a great many ways to work on one's chops—anyone familiar

with the myriad of instructional DVDs out there knows this is true—but the techniques I cover here are the ones that I have found to be most useful at the most crucial time of all: while attempting to play an inspired improvised solo.

The primary focus of this lesson is *legato* technique. Legato is a musical term that means "smooth and connected," and the way to achieve a legato sound on the guitar is to use an abundance of hammer-ons and pull-offs, as well as finger slides. When I'm working through a typical practice routine, I like to focus on legato playing until my fret hand feels completely worn out. Before I start to make mistakes, I'll switch my focus over to alternate picking, and then stay on that until my pick hand begins to feel worn out. This way, I can go back and forth between working on the two techniques, fine-tuning each as I go through my routine.

THREE NOTES PER STRING: SYMMETRICAL

LET'S BEGIN with some symmetrical three-notes-per-string patterns, simply because they are relatively easy to play. For me, the easiest one utilizes the index and middle fingers and the pinkie (1-2-4). I call this exercise *symmetrical* because I use the same fingering, or "shape," across all of the strings, as opposed to staying within the context of a given scale or mode.

The general idea is that, after the initial pick attack, all of the successive notes on that same string are sounded with either hammer-ons or pull-offs. The only time I use the pick in this exercise is to articulate the first note on another string. **FIGURE 1** (played in "free time") begins in fifth position, meaning that the index finger (1) is used for notes on the fifth fret, the middle finger (2) is used for notes on the sixth fret, and the pinkie (4) is used for notes on the eighth fret.

The first "shape" is a five-note figure on the high E string. After picking the A note on the fifth fret, I use two hammer-ons to sound B \flat and C, respectively. I then reverse the technique, pulling off from C back to B \flat and then from B \flat back to A. So the five-note sequence is a double hammer-on/double pull-off combination: A B \flat C B \flat A.

All of the successive "shapes" on the way down (across the strings,

from high to low) are seven-note groupings that begin with the pinkie at the eighth fret. After that note is picked, I pull off twice in the same manner as before, then hammer on back up, and then pull off again back down. The seven-note sequence on the B string is: G F E F G F E. This identical "shape" is then applied to the G, D and A strings.

When I get to the low E, I change things up a little bit in order to start a new pattern that will ascend back across the strings. I begin in the same manner, with an 8-6-5 double pull-off, but the note sounded at the fifth fret of the low E actually starts the new ascending pattern. I then roll back up the string with a double hammer-on (5-6-8), then do the same thing on the A string. When I get to the D, I create a new seven-note "shape," which is 5-6-8-6-5, followed by 8-6 on the next lower string. This new pattern then progresses across the strings.

When I get to the high E, I revert back to the initial five-note shape—5 6 8 6 5—after which I slide the index finger up one fret, from the fifth to the sixth, and start the entire sequence again, this time played in sixth position, with everything being one fret higher than before. After moving through the sequence all the way down and then up again, I slide one more time from sixth to seventh position and play the pattern again. I suggest repeating the process all the way up, and then all the way down, the fretboard.

THREE NOTES PER STRING: DIATONIC

NOW THAT YOU'VE gotten a handle on these three-notes-per-string shapes, you can use the same approach to fly through real scales and modes. In **FIGURE 2**, I'm using the same technique to play solo phrases within the context of the E natural minor (Aeolian) scale (E F \sharp G A B C D). You will just need to learn the "road map" for any given scale on every

area of the fretboard. Once you have, you can use this sequence of hammer-ons and pull-offs and apply it to different areas of the neck. In this particular lick, I shift through modal positions three times, starting in seventh position, and then moving down to fifth, fourth and second positions.

There was a time when I would practice simple finger-strength-building exercises, like alternating between the index and middle fingers repeatedly and moving across the strings. But over time I realized that it was more valuable to practice the techniques and phrases that I would be more likely to use when soloing, which is exactly what these phrases and this technique is all about. These days, I'll set a metronome to a certain speed and then float around for as long as I can between the different patterns, staying in one key.

ATTACK THE WEAK SPOT

AN IMPORTANT part of practicing moving through various scale positions, with the objective of attaining fingering fluency, is to insure that one doesn't shy away from fingering patterns that are more challenging or difficult than others. An example of a tough one, for me, is **FIGURE 3**, wherein I'm alternating between 1-2-4 (index-middle-pinkie) on the A string, with a wide stretch between the first two fingers, and 1-2-3 (index-middle-ring), where I use a similarly wide stretch on the low E.

Another exercise I like is the one shown in **FIGURE 4a**. Staying in one position, I switch between the different fingerings, moving from 1-2-4 and 1-3-4 in a four-fret span to 1-2-4 in a five-fret span, striving to shift between the different fingering patterns as seamlessly as possible.

A good way to approach this is to start in the lowest position of a given scale, such as the E natural minor fragment shown in **FIGURE 4b**, and proceed to move up the fretboard through the various scale positions on those same strings. This way, you'll discover the fingerings that are the toughest for you. **FIGURE 4c**, which is in fifth position and is 1-3-4 (index-ring-pinkie) throughout, was difficult for me for a long time, because

Tune down one half step (low to high, E \flat A \flat D \flat G \flat B \flat E \flat).

FIGURE 1

Free time

FIGURE 2

Free time
Em

FIGURE 3

FIGURE 4a

FIGURE 4b

(play 4 times)

FIGURE 4c

(play 3 times)

Another tough one is the one in 10th position, as shown in **FIGURE 4d**, wherein I make a wide stretch on both strings, using 1-2-3 on the B and 1-2-4 on the high E. The one at the 12th fret, **FIGURE 4e**, presents a challenge as well.

THREE NOTES PER STRING: WHOLE STEPS

NOW LET'S APPLY this technique to three-note patterns wherein all of the notes on each string are whole steps apart. Starting with **FIGURE 5a**, try first rolling up and down through the whole-tone shapes on the top two strings (double hammer-on/pull-off combinations), using a 1-2-4 fret-hand fingering. Now let's move on to **FIGURE 5b**, which is played in an identical manner to **FIGURE 1**, except the span now is whole steps on each string.

THREE NOTES PER STRING: PENTATONICS

A GREAT TWIST on this technique is to apply it to the minor pentatonic scale (E minor pentatonic: E G A B D). The nice thing about using the pentatonic in this way is that, even though it still sounds “shred-y,” it’s a little less so than when using natural minor, and it sounds more blues-rock flavored.

In this first pentatonic example, **FIGURE 6a**, I'm connecting the first two overlapping two-notes-per-string E minor pentatonic "box" patterns, utilizing the same three-notes-per string legato approach as the previous example, which in this case entails making some very wide fret-hand stretches due to the two- and three-fret gaps between the notes on each string. **FIGURE 6b**, played in 12th position, is considered the first box of E minor pentatonic, and one position higher would be "box two."

FIGURE 4d

Free time

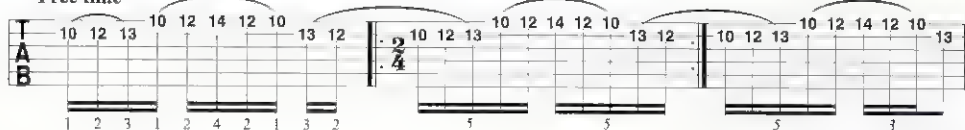


FIGURE 4e

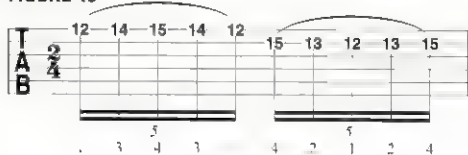


FIGURE 5a



FIGURE 5b

Free time

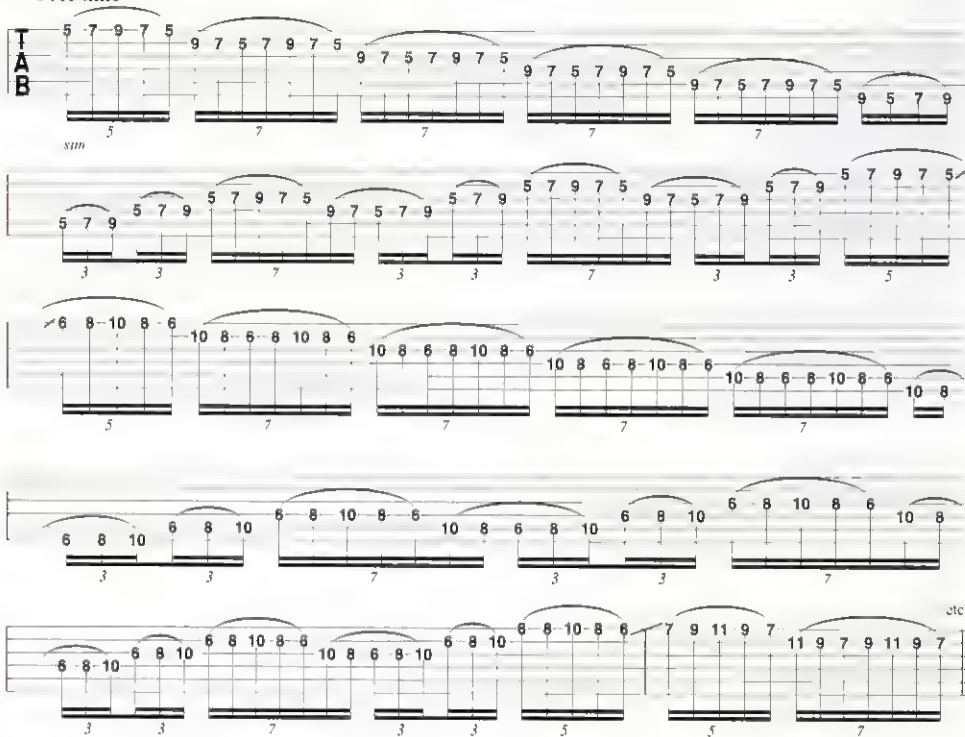


FIGURE 6a

Free time



FIGURE 6b

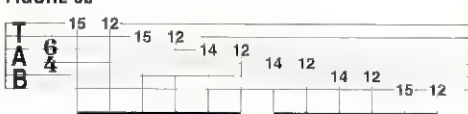
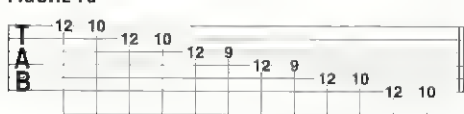


FIGURE 7a



one and five in a similar manner. **FIGURE 7a** represents box five, played entirely in 10th position. When we apply the aforementioned three-notes-per-string legato technique to these two overlapping boxes, we get the lick shown in **FIGURE 7b**. Like **FIGURE 6a**, this one presents a big challenge for the fret hand, especially in the areas where the fingering is 1-3-4.

TWO NOTES PER STRING: PENTATONICS

A COOL AND USEFUL approach when soloing with the pentatonic scale is to move between two- and three-notes-per-string shapes. Let's first look at some two-notes-per-string patterns. As demonstrated in **FIGURE 8a**, I'm alternating between three different two-note patterns on the high E string—12th fret to 17th, 12th to 15th, then 12th to 14th—while alternately using the same 12-to-15 shape on the B string. When we switch to 12-14, it's actually outside of the minor pentatonic structure due to the inclusion of the ninth, F#. We can then link this pattern to our stock three-notes-per-string E natural minor shapes shown in **FIGURE 8b**, as I demonstrate in **FIGURE 8c**.

THREE NOTES PER STRING: TRIADS

IN THIS LAST PATTERN, we're going to apply a very wide stretch to the three-note patterns on each string, starting with an interval of a minor third (one and one half steps) between the index and middle fingers, followed by an interval of a major third (two whole steps) between the middle finger and pinkie, forming a major triad. As shown in **FIGURE 9a** (and played slowly as **FIGURE 9b**), I begin by ascending in three-string groups, moving first across the low E, A and D strings, followed by A-D-G, etc.

When I arrive at the high E string, I use this shape to perform the same five- and seven-note groups, played previously, on the way back down, from the high to the low strings.

If you are interested in learning more about my approach to soloing and guitar playing overall, check out my instructional DVD, *Mark Tremonti: The Sound and the Story*, produced by Fret 12. **BW**

FIGURE 7b

Free time

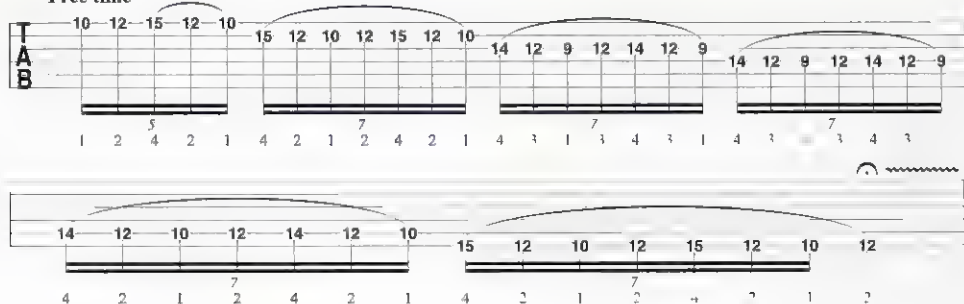


FIGURE 8a

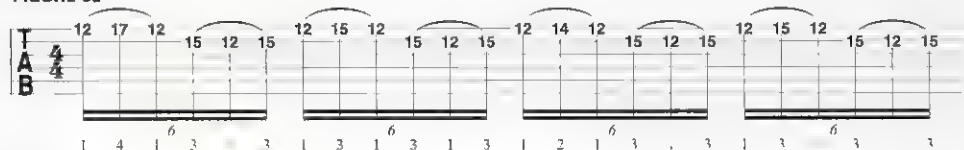


FIGURE 8b

Free time

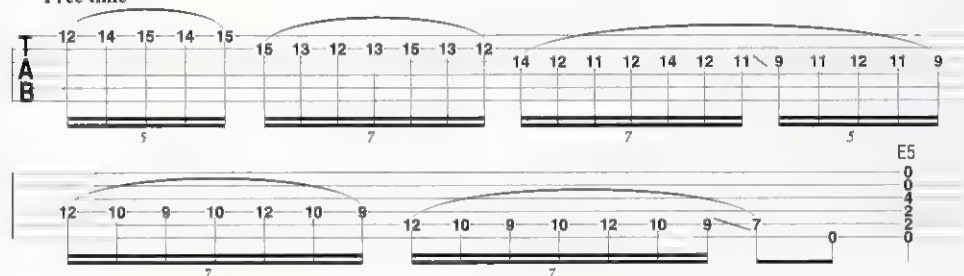


FIGURE 8c

w/wah

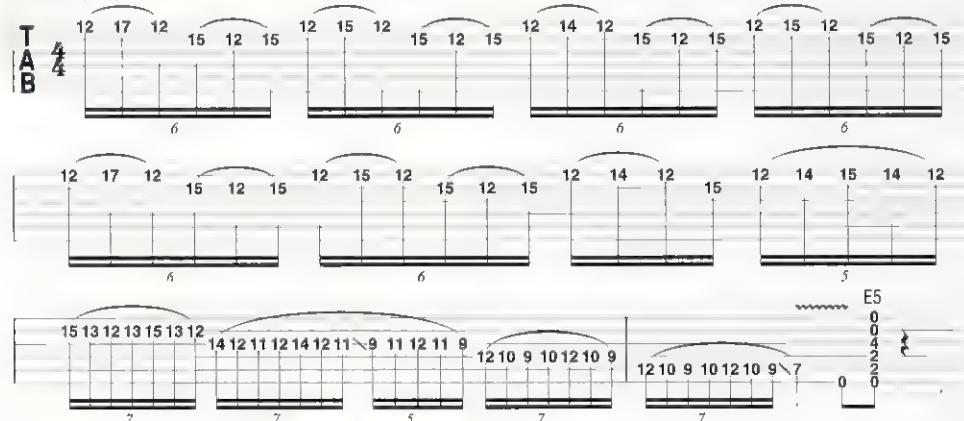
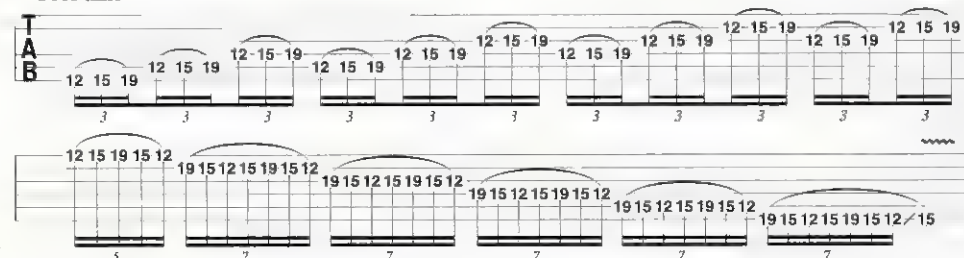


FIGURE 9a (Slow: FIGURE 9b)

Free time





Traveling Man

JOE PERRY TAKES A SECOND SOLO FLIGHT WITH HAVE GUITAR, WILL TRAVEL, AND HITS THE ROAD WITH THE JOE PERRY PROJECT.

FOR AEROSMITH FANS, THESE ARE CONFUSING times, indeed. This past November 10, guitarist Joe Perry announced that singer Steven Tyler had quit the group. Later that same day, Tyler joined Perry's side project, the Joe Perry Project, onstage at the Fillmore New York and announced "I'm not quitting Aerosmith."

So which is it? Only time will tell.

"Aerosmith are kinda like a family by choice," Perry says. "And as with most families, the people who make it up are not always on the best of terms."

However you spin it, it's certainly been a tumultuous few months for the group. In June 2009, Aerosmith embarked on a tour that was beset by cancellations due to various health problems. Guitarist Brad Whitford injured his head and had to miss several dates. Upon his return, bassist Tom Hamilton had to leave the tour to recover from noninvasive surgery. Tyler, for his part, injured his leg on June 28, requiring the cancellation of seven shows. Then, on August 5, the singer sustained head and neck injuries when he fell offstage at a show in Sturgis, South Dakota, forcing the group to cancel its remaining tour dates.

Tyler, who retains his own management and legal representation separate from Aerosmith, has been out of contact with his bandmates for much of the time since his fall, leaving them uncertain of his future plans. In early November, prior to performing with Perry's Project, the singer told *Classic Rock* magazine he was planning to put time into working on "Brand Tyler."

And now comes a new solo album from Perry: *Have Guitar, Will Travel*. The disc was written and recorded during downtime after Tyler's knee injury. The band had originally planned to work on an album during that time, but Tyler pulled out, claiming he was suffering from pneumonia. Says Perry, "There were two and half months booked to do the Aerosmith record, and I knew I could do a solo album in that time if really put the pedal to the metal."

Ironically, all this happens as the resilient Boston five-piece prepares to celebrate its 40th anniversary. *Guitar World* sat down with Perry for a candid talk about his new album, the latest incarnation of the Joe Perry Project and whether or not Aerosmith will fly again with, or without, Tyler.





Live at the Viper Room
in Los Angeles, on
October 6, 2009

GUITAR WORLD The future of Aerosmith seems to be a hot topic at the moment. What's happening between you guys and Tyler?

JOE PERRY After his fall, he sent out an email through his managers, which he got because he didn't want the band's manager working for him anymore, saying that he wanted to be left alone to rest. I think he really wants to go off and do some other projects. I don't know for certain because he's never come to me and said, "Look, I wanna do a solo record." We've never had that kind of conversation. I'm just picking up everything second hand. I know he loves to play with Aerosmith, or at least I know that's what he used to love to do. But the way I see it, if Aerosmith want to be viable and deliver to the fans what should be

delivered, we need to do a studio record with some new material and do a tour behind it.

GW You must have ambitions outside of Aerosmith?

PERRY Well you're seeing it happen now with the Joe Perry Project and *Have Guitar, Will Travel*. For years I've wanted to find some guys that I could work with, because I realized a long time ago that I can do a lot of things other than Aerosmith. When we first got back together [during their 1984 reunion], it was a full-time job rebuilding the band. We were dead in the water, and I had to turn down a lot of things that would have been fun to do. Now that Aerosmith are on a break, every day I'm getting requests to do stuff.

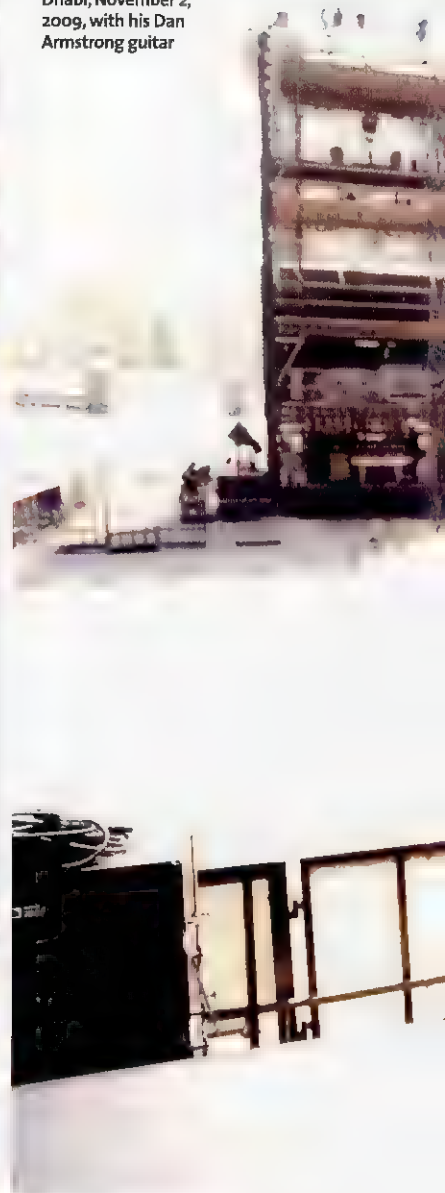
Slash asked me to come out and

play in Vegas recently, and it was very timely. It was interesting talking to Slash, because he went through similar stuff when Guns N' Roses took their hiatus. It's kind of funny, because everybody knows that he was inspired by [Aerosmith's 1976 album] *Rocks*, and now he's leading the way. So it was a really good time for us to talk. We'll see what comes out of that, because I've wanted to do stuff with Slash for some time. He's a class act.

GW Aerosmith have been together for almost 40 years, with various internal disruptions along the way. What is the secret ingredient that's kept the band together thus far?

PERRY I think taking time away from each other—that's really the biggest thing. If you can plan to do that, it's certainly a lot better than having it come about by accident, due to a bullshit-, ego- or drug-driven act of stupidity, like it did for us in the late Seventies. We should have taken a break. In those days we constantly put out records and toured. We were on a treadmill. We should have just said, "Let's take a year off," with

At soundcheck in Abu Dhabi, November 2, 2009, with his Dan Armstrong guitar





everybody laughing and walking his separate way. Instead, it was more like, "Fuck you!"

GW So why did you leave?

PERRY It was a lot of things. First of all, after everything we had done and all the places we had played in the Seventies, our managers said that we all owed money for room charges and things like that. And we were like, "What are you talking about? We've made you millions and millions of dollars!" None of us had, like, four houses and 20 cars or any of that stuff. I mean, we spent our share of money on drugs, but certainly not millions. At the same time, the band was going through its upheavals, and I thought, Okay, I'll put a band together, go on the road, have some fun, and I won't have to put up with this bullshit. That was it. If we were saner at the time, we would have taken a break and then sued our managers.

GW Is it true when you left the band in 1979 that you nearly joined Alice Cooper?

PERRY Yeah. I was in the process of writing some songs with Alice.

"I think Steven really wants to go off and do some other projects. I don't know for certain."

GW At that time, your record company made it sound like you had gone underground and could be found sitting in a room with a crack pipe. They said [*Perry's previous incarnation of*] the Joe Perry Project couldn't tour because your singer was wanted in various states for unpaid alimony.

PERRY Not every state. [*laughs*] That was our first singer, Ralph Mormon, and I learned about that afterward.

That was probably one of the biggest things that led to his demise as a member of the Project.

GW When you look back at the drugs and the lifestyle, do you have any regrets or do you think you wouldn't be where you are now if it wasn't for those experiences?

PERRY Yeah, we wouldn't be where we are now, wherever that is, if it wasn't for going through everything we've



Joel Stroetzel
Adam Dutkiewicz

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Holding his new
"Bullets and Bones"
custom guitar

been through. But we certainly weren't the only ones getting fucked up.

GW In your second incarnation you became poster children for sobriety. Was that your intention, or was it a management decision, and how do you feel about that now?

PERRY We really took a chance going straight, because we were known as a party band. We thought that maybe fans wouldn't like us anymore once we're straight. But then we decided that our fans would rather hear us play straight than play shitty knowing we're drinking a bottle of Jack Daniels. At the time, obviously, we needed to do it, otherwise we were never going to be able to reach our potential. We knew that, but we didn't know what to do about it. Fortunately, we had some good people around us that were able to help us. But we really had to prove to the industry that we were back and that we were accountable. I mean, we couldn't get bookings because we cancelled so many gigs and had to stop playing in the middle of shows because we were so screwed up.

Making it public was about proving to people that we were back. Also, we were one of the first bands to come out and say we were burnt out. We realized that a lot of people were having that problem, and not just musicians. A lot of people just about survived

the Seventies, and we provided a kind of role model for that. People could see that you could actually come through some pretty horrible times and have some sanity in your life again. So that's how we became a poster band. But it started to wear pretty thin after a while. It got to be old news, and we just wanted to be known as Aerosmith. But in the beginning, we didn't realize what a powerful example we were setting for a lot of people that needed help.

GW The latest incarnation of the Joe Perry Project consists of yourself, Hagen Grohe [vocals], David Hull [bass], Marty Richards [drums] and Paul Santo [keyboards, percussion]. Tell us a bit about the current lineup.

PERRY Well, we're all from Boston except for Hagen, who's from a small town in Germany. He's still kind of pinchin' himself that he's working with us, and we're sensitive to that. The other guys are more seasoned. Marty's been around the world eight times; his biggest gig has been, with J Geils. He has R&B/blues/funk thing in his genes, which is why he and David lock up so well. David was playing with Buddy Miles when he was 19, right after Buddy played with Jimi Hendrix in Band of Gypsys. And if that isn't a testament to his funkability, nothing is. David played on the first two Project albums, so

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"We really took a chance going straight, because we were known as a party band."

now it's like wicked déjà vu. Paul is a multi-instrumentalist, composer and producer. He's incredibly talented. The band is definitely coming together.

GW How are the live shows going with the new band, and how are the audiences reacting?

PERRY Well, I'm still discovering what the band can do, how the rhythm section works and how Hagen sings. We're hitting some grooves where I've almost stopped playing because I couldn't believe my ears. I've never heard anyone get that close to the Fleetwood Mac rhythm section. I was like 'Holy Shit! I bargained for a bobcat and I got a tiger. The audiences have been unbelievable in their loyalty and support. There are even some Joe Perry fans out there calling for tunes from the early albums. We do songs like "Rockin' Train" [from the Project's 1980 debut, *Let the Music Do the Talking*] and "East Coast, West Coast," from the second Project album [1981's *I've Got the Rock'n'Rolls Again*], which I know at the time the record company did everything it could to bury. I got it from the horse's mouth that they figured if they didn't put anything behind my solo records I'd eventually starve and go back to Aerosmith. I knew the first two records were good enough and should have done better than they did. I couldn't get a handle on it; I wasn't straight then. But I had a vibe that something was going on.

GW It's understandable when you consider that Aerosmith are one of the biggest-selling rock bands of all time.

PERRY What brought us together was a vision to be as good a band as possible on whatever level we were at—whether it was competing with other local bands for gigs, auditioning for a record deal or trying to make the best record we could make.

GW What's the difference between playing with the Project and Aerosmith?

PERRY Over the years, when you're in a band with a catalog like Aerosmith's, you accumulate a lot of instruments to duplicate those songs. Like, I wouldn't be able to do "Back in the Saddle" without a six-string bass. So that automatically means I've got to bring two with me in case one breaks. It gets really frustrating to change guitars all the time. Even in the solo sets, so many songs come from so many different eras, but I gotta do what I gotta do. On *Have Guitar*, I really wanted to be able to play everything on one guitar. It also made me write songs in a different way, which was also another inspiration.

GW You're using some unusual guitars in the Project, including a left-handed Telecaster.

PERRY When I started the Project in the Eighties, I wanted to change the vibe. At that point I was using Les Pauls, Strats, the [Supro] Ozark, which is my slide guitar,

and the [Dan Armstrong] clear body. But I wanted to change things up, so I put this mongrel left-handed Telecaster together with Barcus Berry pickups, which I haven't been able to find another set of. It's a guitar that shouldn't really sound as good as it does. I started using it in the Project, and it became the main guitar. When I went back with Aerosmith, I put it away, only to use it for the occasional session. I didn't really use it until the recording of my [2005] solo record. When I went back out on the road with the Project, I decided to make a duplicate copy. I put some Joe Barden pickups in it, and it sounds pretty close to the original.

GW You're also using a guitar that looks like something that came out of the old American west.

PERRY That's my "Bullets and Bones" guitar, which was inspired by old firearms. I collect firearms, and I've got a Winchester, an Indian rifle. It has tacks for every warrior that was shot, like notches on a pistol, and it's got feathers and beads hanging off it. It's like a work of art. So with this guitar I thought, Let's do something with a lot of detail, similar to that Winchester. For the neck and body I picked walnut, which is the wood that the rifle is made of.

And then I took a bunch of pictures that showed all the detail of the weapon, and I sent them to RS Guitars. Their forte is replicating guitars down to the last nut and bolt. They're all a bunch of musicians and have their own line of guitars, too. For this guitar, I asked them to build something from the ground up, and a couple of months later this guitar came back, and it was way beyond what I could have imagined. They used antlers from an elk for the knobs and capped them off with the ends of spent rifle cartridges. They put splits in the wood and repaired them with sinew and used different kinds of leather to hold the guitar together. They incorporated this with some of my favorite pickups. There's a Lindy Fralin P90 in the bridge and Joe Barden's in the other two positions, plus a [Chandler] ToneX [variable-center-frequency bandpass filter] in the tone knob. I got what I wanted—an amazing guitar.

GW What kind of game plan do you have for the future?

PERRY Five years after Aerosmith got back together, I realized how fragile we are as humans. There was a time I thought we were bulletproof, but then things happened and I came to the realization that I had to play every gig as if it was my last show. You have to start thinking that way, because you never know what's going to happen next. It's like the old saying: "If you want to make God laugh, tell him your plans." **GW**

DIMEBAG

Darrell

ABBOTT

AUGUST 20, 1966 - DECEMBER 8, 2004

*On the fifth anniversary of DIME'S PASSING, GUITAR WORLD
REMEMBERS THE legendary guitarist WITH TRIBUTES
FROM the people who knew him best.*



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The guitars and gear behind Dimebag's legendary tone

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"A New Level" by Pantera

On Disc

Andy Aledort shows you how to play "A New Level."

Tribute tracks by Five Finger Death Punch, Michael Angelo Batio, Rodrigo y Gabriela and others

Zakk Wylde remembers his friend.




With Jerry at Graceland, with Elvis Presley's private plane the *Lisa Marie*, in August 2004; (below, from left) in photo booth, with Jerry and Vinnie at Sun Records, August 2004; Vinnie and Dime at five and three years old

father DIME

by NICK BOWCOTT





From the photo shoot for
Pantera's *Projects in the
Jungle* album, 1984

Five years after DIMEBAG DARRELL's death, JERRY ABBOTT, the legendary axman's father, opens up about his son's childhood, his early passion for the guitar and his life as "one hell of a dude."

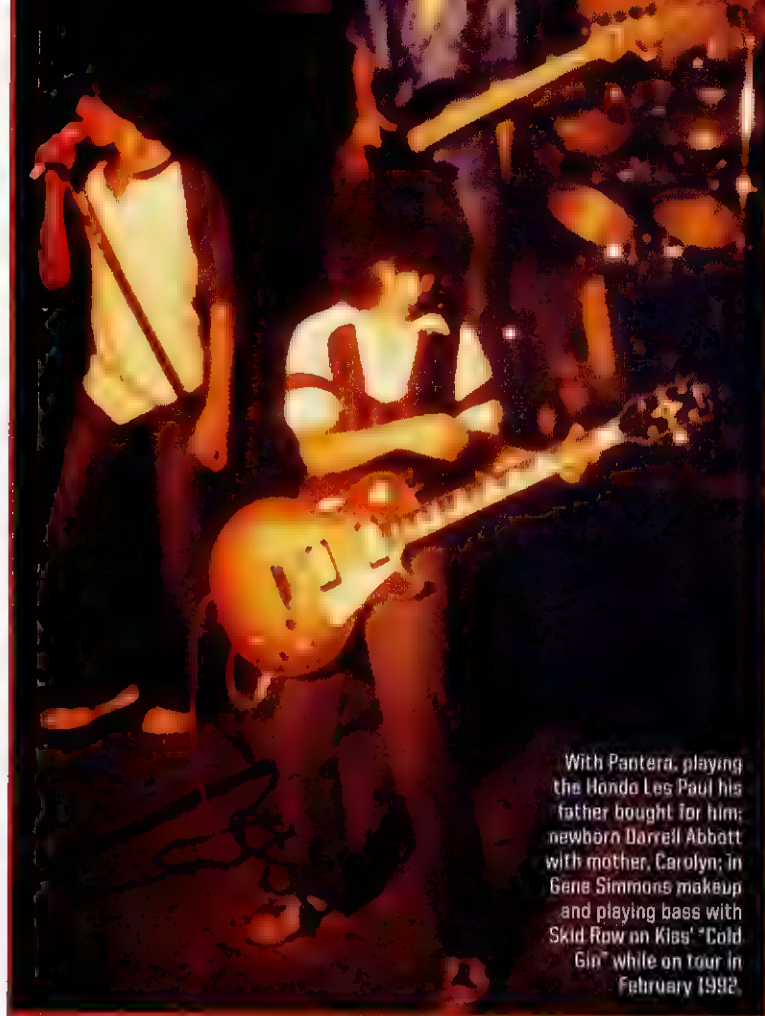
DIMEBAG DARRELL ABBOTT'S death on December 8, 2004, was one of music's most shocking and saddening losses. In one tragic moment, his life was taken as he performed onstage, and one of metal's best-loved and most influential guitarists was silenced.

In the five years that have passed since then, many of Dime's closest friends and peers—including his brother and lifelong bandmate, Vinnie Paul—have paid tribute to his talent and larger-than-life hell-raising personality. While all of them have given us insight into Dimebag's personality and talent, only one person really knows what shaped and influenced Darrell's love of music and the guitar: his father, Jerry "LD" Abbott.

Jerry was a professional musician, as well as a recording engineer, a role he performs to this day at his studio in Nashville. He also played a vital role in both Dime's and Pantera's all-important formative years. In addition to kick-starting Darrell's career as a guitarist by giving him his first batch of

lessons, he managed and engineered/produced Pantera from their formation in 1981, right up to the band landing a major-label deal in late 1989.

Jerry Abbott's own lifelong involvement with music began at age eight, when he started taking piano lessons and continued when he picked up the guitar at 15. At 18, he turned his passion into his profession by joining a band that toured around Texas. After a few years, Jerry came off the road and worked as a member of resident bands in various clubs. "During that time I also went to school and got a business degree," he says. "Then I ran into a fellow who owned a recording studio who was looking for an engineer. Even though I'd never done that before, I took the job, and it all worked out in the long run. That was around '73, and Darrell had been born in '66. So by the time he got to eight or nine, he was hanging around the studio quite a lot."



With Pantera, playing the Hondo Les Paul his father bought for him; newborn Darrell Abbott with mother, Carolyn; in Gene Simmons makeup and playing bass with Skid Row on Kiss' "Cold Gin" while on tour in February 1992



GUITAR WORLD When did it first become apparent that Darrell was interested in pursuing music as a participant rather than just an observer?

JERRY ABBOTT He would've been somewhere around 11 years old. Prior to that, even though he enjoyed hanging around the studio, he was just a little, free soul that enjoyed skateboarding and riding his bike a lot—you know, things that any normal kid would do. He gave no indication of what was to come. [laughs]

GW Dime initially wanted to be a drummer though, right?

ABBOTT Yeah, but Vinnie hogged 'em and wouldn't give his brother a shot. [laughs] So Dime decided he wanted to play the guitar. It was literally an overnight thing. All of a sudden we had another guitar player in the family.

GW What was his first guitar?

ABBOTT It was a Hondo Les Paul copy we bought him for his birthday, which happened to fall right around the time he decided he wanted to play.

GW I remember Dime telling me it was a choice between a guitar and a new bike.

ABBOTT Yep. He definitely made the right call on that one. [laughs]

GW Was he serious right from the very start?

ABBOTT Yeah, he was pretty doggoned serious right out of the gate. I still remember him at a talent show they had at his school when he was about 12 years old. They opened the curtain, and there he was—him, his guitar and a little amplifier, wearing Ace Frehley makeup and the Kiss costume that he and his brother had come up with. I think he played "Rock and Roll All Nite," and the kids just loved it. Yeah, he was hardcore into it quick.

GW As you were a guitarist yourself, how long was it before he was bugging you to give him some lessons?

ABBOTT That happened pretty much right away. The first things were pretty simple—you know, basic open chords and barre chords. Then, after that, he started asking me to show him how to play songs.

GW Can you remember the very first song he wanted you to teach him?

ABBOTT Well, the first song that Vinnie and Dime actually played together was

"The thing that made me most proud was the fact that DARRELL FOUND HIS WAY IN LIFE EARLY ON and had all the things he needed to enjoy it."

"Smoke on the Water." They just fell in love with it and played it for three hours straight. I don't remember showing him that, though. The first one I recall showing him was "Runnin' with the Devil" by Van Halen.

By that time his mother and I had separated, but I didn't live far away, so Dime would get on his bike and come over pretty darned regular. I can still remember him knocking on the door one day with his guitar in one hand and the first Van Halen record in the other. He wanted to learn how to play "Runnin' with the Devil," so he asked me to help him. A lot of the stuff in that particular song is simple enough for someone who's a relatively new player to make happen. It's not terribly involved,

although to play it exactly like Eddie does is.

GW Can you remember any of the other songs he asked you to teach him?

ABBOTT It was either Van Halen, Ozzy Osbourne, Kiss or stuff by other popular hard rock bands that he took a liking to. Eddie Van Halen, Randy Rhoads and Ace Fre-

hley were his favorite players, for sure.

GW Did being his father as well as his teacher make any of those lessons difficult?

ABBOTT You know, we never had a father/son relationship, ever. We were friends. I treated my kids with respect and treated their talents the same way. I helped them every way I could as a friend. I didn't candy-coat anything or keep anything from them; it was always straight up and out front. And they treated me the same way.

GW How often did Darrell come to you for lessons?

ABBOTT For a while it was an every-other-day kind of thing. Then, after about six months, he began to pick up the knack for doing it by himself. From there on in, he was able to do it on his own and do it well.

GW When did you realize that he had something special as a guitarist?

ABBOTT I realized that he had a knack for it for pretty much straight away. It wasn't until he started going to guitar competitions and winning those just hands down, left and right, that things really changed in my mind. That's when I thought, This is heading somewhere, and we can do something with this, for sure. This isn't something that might happen if we work on it—it's a for-sure thing. So when Vinnie and Dime got a band together and it had a name—Pantera—we started looking for gigs. Dime was 14 or 15 at the time, and Vinnie was 16 or 17.

GW Were you band manager at the time?

ABBOTT That's right. I dealt with things like getting them club gigs. So I put them in the studio, made a demo of cover tunes and then started sending them out or going to booking agencies as the go-between for the clubs that worked that way. So, one way or another, they got gigs through me or because of me. A band's also got to have musical instruments, a P.A. and a place to rehearse, so I went to the bank, borrowed some money and got 'er done.

If it needed to be done, I did it, and it was something that anyone in my position would do because of their kids' potential. Plus, my whole life had been spent dealing in the music business, so I knew a lot of the ins and outs. As far as I was concerned, though, if the band ever got to major-label level, I'd step aside. And that's exactly the way it went.

GW Dime would always refer to you as "LD" whenever he talked about you with me. What does LD stand for?

ABBOTT Dime was real big on nicknames. When I first started working with the boys, because they were all so young, I jokingly referred to myself as "The Eld'n." Darrell immediately changed that to "LD," and it stuck.

GW In addition to managing the band, you produced all four of the Pantera albums that were put out on the band's own label, Metal Magic—*Metal Magic* [1983], *Projects in the Jungle* [1984], *I Am the Night* [1985] and *Power Metal* [1988]. How long after *Power Metal* did the band transition from their glam roots to the Pantera that the rest of the world came to know?

ABBOTT It was pretty quick, and some of it had to do with what Phil [Anselmo, the band's second vocalist] did best vocally. The other factor was this: a fella who worked for a small record company in New York wanted to sign the band, but I politely told him, "Sorry, I've never heard of your label, so with all due respect,



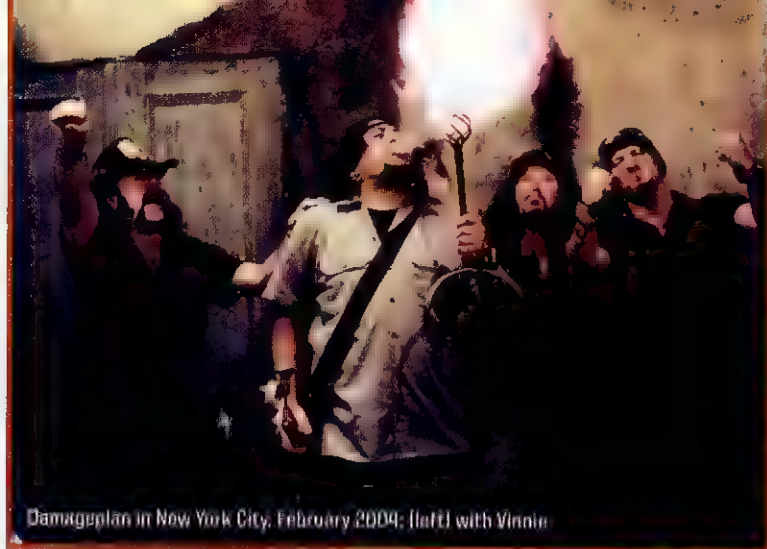
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Damageplan in New York City, February 2004; (left) with Vinnie

we're gonna pass." He said, "Well, would you like to hear what's wrong with the band?" I did, and what he basically said was, "Your band is too good. It does too many things well and it's too diversified. They need to decide what they want to do. Do that one thing and somebody major will sign this band." That was the only time that someone pointed something out to me that made a difference. I thought enough of what he said to tell the boys. They all smiled, looked at each other, and each one of them knew exactly what they wanted to do—and that's what you hear on *Cowboys from Hell*.

GW When the major-label deal with Atco finally came, was it hard for you to walk away after all that time?

ABBOTT No it wasn't. The glam-rock thing that they were with Terry [Glaze, *Pantera's* original vocalist] worked in the clubs. But when Phil came along and they took the more hard-edged approach, the thing they became, if you will, made them into a much bigger venue band. So it became hard to book them into the small local clubs they used to play because they just didn't fit there anymore. So once again, it was meant to be. They needed to go to the next level, and along came a major label that allowed them to do so. Did I have a difficult time letting go? Absolutely not. I was never more thrilled that they'd gotten there...that we'd gotten there.

GW *Pantera* went on to enjoy multi-Platinum success on a global level and play some of the biggest venues in the world. Dime also won a host of "Best Guitarist" polls. What was your proudest moment?

ABBOTT The thing that made me most proud was the fact that he found his way in life early on and had all the things he needed to enjoy it. He also had a nice home that I really enjoyed going to. In fact, I always told him, "When I grow up I want to live upstairs in your house."

[laughs] In addition to all his success, he had the respect of everybody. Everywhere Dime went he was treated with the utmost respect, and that's something people just don't give up unless you're somebody really special. That also made me very proud.

GW What songs do you think represent Darrell's best work?

ABBOTT That's a tough question, because he had so many tricks up his sleeve, including a great guitar tone. Even going back to the early days, I think there's something different on every record for players to get into it. An awful lot of magic was captured.

GW Do you have a favorite *Pantera* song?

ABBOTT That's another tough one, because I honestly like them all. I love the power of that music. The only thing I didn't care for was the lyrics, but I never really listened for those. I just enjoyed the music's power. When you're sitting there in a control room and it welds you to the back wall, it's a good feeling.

GW What would you consider were Dime's biggest strengths as both a guitarist and a songwriter?

ABBOTT His biggest strengths as a guitar player were his precision, timing and speed. Speed is definitely a gift. And I don't care what style you play, it's important that you can blaze that neck when appropriate. His strength as a songwriter was a never-ending flow of riffs that set the world on its ear.

GW He was a pretty extraordinary performer as well.

ABBOTT Yes sir, even as a 17-year-old kid in the clubs, he would light people up. When it came time for him to play his solo you'd better brace yourself for anywhere from 20 to 40 minutes of magic. They'd put a spotlight on him. He'd play on people's tables, and they'd go nuts. He had a gift. He gave the public what they wanted, and it worked.

GW Dime had a pretty formidable reputation as a hard-drinking hell raiser. Did that ever worry you?

ABBOTT Not really. I was around in the early years, so I was there when he had his first beer. Being a performer myself, in my opinion there's nothing wrong with having a drink or two before you get on-stage to get your juices flowing and get ready to rock and roll. While I knew their fans were kinda rowdy at times, I was never really worried about it, and I never saw him do anything that affected his performance whatsoever. He always gave 110 percent. He was there to put on a great

show, and he damned well did every single night. I kinda figured that he'd eventually outgrow the drinking and hell raising, because people do tend to mellow as they mature. I'm not sure he would have [laughs], but I always thought he might.

GW How was Dime in the recording studio when you worked with him?

ABBOTT He was very professional. He knew what he wanted, and he knew how he could get it. Darrell would play two rhythm tracks, and he would play those things so damned tightly that you honestly couldn't tell that it wasn't but one guitar.

Jerry produced the first four *Pantera* albums; (from left) *Metal Magic*, *Projects in the Jungle*, *I Am the Night* and *Power Metal*





Friends and family, including Ace Frehley, John 5, Scott Ian, Zakk Wylde and Kerry King, turn out at Dime's Hollywood Rock Walk of Fame Induction on May 17, 2007; (below) Vinnie, Rita Haney and Jerry at the event



GW Was he able to do that right from the start?

ABBOTT That definitely came with time and experience. Those rhythm patterns that he and Vinnie would do so tightly together came from years of practicing with each other, literally standing two or three feet apart and going at it for hours.

GW Was he quick at recording leads?

ABBOTT Yes he was. That said, he was a perfectionist, so he'd redo an awful lot of things that anybody else would've walked away from and said, "That's it." He didn't leave anything undone, and if there was a certain part he felt could be better, we'd work on it until he nailed it the way he wanted.

GW How did you learn of Dime's death?

ABBOTT A friend of mine was on the internet that night, and as soon as he saw a news flash regarding what had happened, he immediately called and told me. Like a lot of people, I initially thought, Yeah, right...that can't have happened. So the first thing I did was call Rita [Haney, Dime's longtime girlfriend] and Vinnie, and they unfortunately confirmed that it was indeed true.

GW Darrell's funeral was a testament to how much he was loved and respected—not only by his fans but also by his peers and idols.

ABBOTT I don't think I realized how truly huge Dime's impact was on the world of rock guitar until then, to be honest with you. I mean, Eddie Van Halen was at the funeral, and I never thought I would meet Eddie Van Halen in my lifetime. I remember early on in Darrell's playing years, probably when he was about 13 or something, I sent an invite to Eddie Van Halen to come

to Darrell's birthday party. [laughs] It was one of those things that you know is *not* going to happen, but you take a shot anyway! And yet, there he was, in the flesh, at the funeral. That struck me more than anything, that Eddie thought enough of Darrell to come to his funeral. And, as you know, Eddie even went so far as to bring Dime's favorite guitar of his with him [the black-and-yellow model featured on the back of Van Halen II], and that guitar was actually buried with Darrell in a Kiss coffin. If those aren't true gestures of love and respect, I don't know what is.

Another moment that really hit me was when Dime was inducted into the Hollywood Rock Walk of Fame after his death. I'd automatically assumed that the people there were going to be fans but, as it turned out, the overwhelming majority of them were his peers. I can't name them all off but there was Ace Frehley, Zakk Wylde, Jerry Cantrell, Kerry King, Scott Ian...the whole place was full of people who were there out of love and respect for Darrell. And boy, those two things are special—love is hard to find, and respect you have to earn. Dime had both, and the people there were the people that he loved and respected, too.

GW If Darrell hadn't been killed, what do you think he would have gone on to achieve?

ABBOTT Well, they were working really hard on Damageplan, and that was a very difficult thing to make happen. As you know, when anybody changes bands it's always a struggle, even when the music is wonderful and the players are as talented as they come. I remember Chet Atkins, one of the greatest players in the world, once saying, "Nashville will only let you be one thing. You're either a guitar player or a fiddle player. You can't be both." And the same is true of the general public and bands. People just don't want to accept change. If they love you the way you are then they don't want you to change. To the fans, Darrell and Vinnie were Pantera, so accepting them in another band was difficult. And that's what the boys were struggling with more than anything.

As far as that band went, I felt that Vinnie and Dime had a newfound freedom. I honestly believe they were onto something special again. It just takes time for that to jell, not only within itself but also with the public. If Dime had lived, they would've certainly carved themselves another deep notch in their style of rock and roll with that band.

Beyond that, Darrell was pretty much a free spirit. I mean, he once told me, "You know what, Dad? When this is over I'm probably gonna get me a couple of pawnshops and just sit back and watch the world go by." I don't know that he would've ever really done that, but I know that he loved going into pawnshops and wheeling and dealing with the owners. [laughs]

GW If Dime had lived, do you feel that a Pantera reunion would've ever happened?

ABBOTT It's one of those things that might possibly have happened in 10 or 15 years, but it damned sure wasn't going to happen anytime soon. It's pure conjecture on my part, but with the hardened attitudes that were in place, I just don't think they would've come to grips with things and been able to have a reunion.

GW Does it surprise you that even five years after his passing, Dime's name is still front of mind for a great many people?

ABBOTT There's just so many people all over the globe that know and loved what he did. It's going to be a long, long time before his name is forgotten. I am thankful that Darrell recorded all that he recorded and that so many pictures and videos of him were taken, because we've got an awful, awful lot to look back on and enjoy. And that's what he'd want us to do—enjoy.

GW If you had to sum up Dime's legacy in a single sentence, what would that sentence be?

ABBOTT I think I'd just keep it real straight-ahead and say: "One hell of a dude, one hell of a player. A legend." I miss him. We all do. **GW**



Walter D'Brien and Kimberly Zide Davis with Dimebag and Vinnie at a New Year's Eve show in Phoenix, December 31, 1998

Pantera *MANAGER Walter O'Brien* **SAW EVERYTHING THAT HAPPENED ONSTAGE AND OFF.**

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Need to tell the tale. INCLUDING THE STORY OF THE DRAMA AND DRUGS THAT LED TO *the group's demise.*

By RICHARD BIENSTOCK

sign Pantera, who he says he initially thought were “terrible,” and recalls some of his highest, and lowest, moments with the band, from celebrating Number One albums, to witnessing drug overdoses, to attempting to navigate them through their tumultuous final years. As a manager and a friend who was with the band every step of the way, he sums up his time with Pantera thusly: “It was a lot of headaches, and a lot of hard work. But it was also the best 14 years of my life.”

GUITAR WORLD How did you come to manage Pantera?

WALTER O'BRIEN It's actually a funny story. When the band was putting those first few independent records out, pre-Phil Anselmo, they would send me copies and ask me to manage them. And I would always say no, because basically the records were terrible. The band was very glam, and they were in spandex, and I just didn't think that much of it. Obviously, Dimebag was a great guitar player, Vinnie was a great drummer and Rex was a great bass player, but the frontman at the time [Terry Glaze] just didn't do it, and the songs just didn't do it. *Power Metal* [Pantera's first record with Phil Anselmo, released in 1988] was a little better, but they still had the yellow spandex and stuff, and it wasn't my cup of tea.

Now, around 1989 I was working to get one of my other bands, Metal Church, a new record deal, and I went to see a friend, Derek Shulman [then president of Atco Records] to see if he was interested in signing them. Derek said, “I don't really want to sign a band that's been around the block a few times. But I do have this new group I'd love to have you manage—Pantera, from down in Texas.” And I went, “Oh, no, no, no. I've heard their tapes!”

GW So then what happened?

O'BRIEN Mark Ross, who worked in A&R at Atco, asked me to go down to Dallas with him to see the band play. He said, “You gotta see them live.” So I thought, What the hell, I'll go. If nothing else, I'll get a nice dinner out of it! We went to see them at Dallas City Limits, a bar with pool tables. And the place was jam-packed—there were probably a thousand people there. All completely nuts. It was an unbelievable scene. Pantera hit the stage and it was total pandemonium. I'd never seen anything like it. Dimebag and

Rex were flying all over the stage, Phil was taking leaps off the drum kit, Vinnie had the unbelievably fast double-kick going. By the second song I said to Mark, “I'll do anything to manage these guys.”

GW What was your first meeting with the band like?

O'BRIEN I went backstage after that show and begged them to let me be their manager. And they all said, “Well, we thought that's why you were here!” And that was it.

GW You were in the studio with them during the recording of their major-label debut, *Cowboys from Hell*.

O'BRIEN I was there for a lot of it. I didn't have a role in the making of it, but I would go down and sit around and watch while they were recording. And I remember at one point there was talk that they didn't want to include the song [“Cowboys from Hell”] on the album. And Mark [Ross] and I were like, “You gotta be kidding. That's the title. That's the whole thing! That's gonna be your nickname for the rest of your lives. It's perfect.”

GW *Cowboys from Hell* signaled a massive change in direction from Pantera's earlier glam-metal records. What do you think sparked such a drastic leap?

Few people
in the music industry worked with Dimebag
Darrell and Pantera as closely, and for as long,
as Walter O'Brien. As the president of Concrete
Management, O'Brien served as Pantera's
day-to-day manager from 1989 until 2003.
He accompanied the band in the studio and on
the road for much of their career, and was
instrumental in helping to make them one of the
biggest heavy metal acts of the Nineties.

O'Brien, who earlier in his career had worked with such acts as Genesis and Peter Dinklage, co-founded Concrete Management and Marketing with Bob Chiappardi in 1984. In 1991 the company split, and O'Brien took over operations for what became known as Concrete Management. Over the years, his organization guided the careers of such superstar metal acts as Anthrax, White Zombie and Ministry, though no relationship lasted as long, or arguably reached such heights, as the one Concrete forged with Pantera.

In 2003, O'Brien ceased formal activities as Concrete Management and shut down the company's offices. He has since retired from the music business and turned instead to focus on freelance writing and photography. In this exclusive interview, he looks back on his time with the band and tells the story of their tremendous rise and tragic fall. He also discusses how he came to



(left) The first Pantera shoot with Phil Anselmo, June 1987; onstage in San Diego

O'BRIEN It was definitely a lot of Phil's influence. I wasn't there for the recording of the album before it [Power Metal], but as far as I know that record was conceived pre-Phil Anselmo. It was written with the old singer in mind. So that album was still the old Pantera. And of course, prior to Pantera, Phil had been in a bunch of glam bands too, so he had that same background as the other guys. But after *Power Metal* he started coming into his own and getting into the whole hardcore scene. And the other guys dug what he was into. Then, when Phil became a creative part of the band in terms of writing, that pushed it over the top, and you got *Cowboys*.

GW Is it your belief that had Phil Anselmo not joined Pantera they would have been a very different band?

O'BRIEN Absolutely. I think they might have gone heavier, but Pantera would have never happened the way it did.

GW The way it did happen was that Pantera became the biggest metal band of the Nineties. Was it clear to you when that shift occurred?

O'BRIEN Absolutely. I think it started when *Vulgar Display of Power* was released [in 1992]. *Cowboys* had been just a big long slog of a tour. We kept the band on the road a long time, and toured that record to death. Then *Vulgar* came out, and in my opinion it was a much better album, much closer album to the classic Pantera thing, and we just did the same thing with that. We toured and toured and toured.

By the time they went in the studio for [1994's] *Far Beyond Driven*, we knew something big was brewing, and we pulled out all the stops. And the record label was really behind us. We got the head of the label to secure us the Time Warner Gulfstream jet for the week of the album's release, and we did 10 in-stores in seven days, cross-country, hitting every major market. Then we got MTV involved. We brought Riki Rachtman [then host of the MTV's heavy metal show *Headbangers Ball*] onboard the jet, along with a *Headbangers Ball* contest winner, and they covered the whole thing. At the same time, we put tickets on sale for the tour and had a video [for "I'm Broken"] in rotation on MTV. So everything was in place for a big release week. And *Far Beyond Driven* came out and debuted at Number One. First metal album in history to do it. That was it. That was the peak.

GW And yet, things had already begun to crack internally. During the recording of the next album, 1996's *The Great Southern Trendkill*, Phil refused to come into the studio.

O'BRIEN Phil was always a loner, but when it came to recording the albums and stuff like that, everybody hung out mostly together, and he played his part. But yeah, *Trendkill* was when things started to change. I actually had to fly to New Orleans with Dimebag and [producer] Terry Date to have Phil record his vocals. He wouldn't come to the studio in Texas. He didn't want to. He was just trying to show his strength, I guess.

GW Did Dimebag and the others show

KIM'S DEAL

BY RICHARD BIENSTOCK

She graduated college and landed a job with a band of hell raisers from Texas. Pantera manager Kimberly Zide Davis reflects on the problems that broke up the band and gives a sneak peek at upcoming anniversary reissues.



Phil Anselmo and Rex Brown, as well as the interests of Dimebag Darrell, in all Pantera-related matters. In the following interview, she looks back on her time with the band and gives a sneak peek into upcoming Pantera projects, including the release of the 20th anniversary deluxe edition of their seminal 1990 major-label debut, *Cowboys from Hell*.

GUITAR WORLD How did you come to work with Pantera?

KIMBERLY ZIDE DAVIS I guess you could say I was in the right place at the right time. I interviewed at Concrete right out of college, and for most of my career there I worked with a handful of artists at any given time. Pantera were always the main one. It was a pretty good first job, and actually, Pantera have been pretty much my only job since.

GW When did you meet the guys in the band?

ZIDE DAVIS About a month after I started at Concrete. They had a headlining show at Nassau Coliseum [on Long Island] for the *Far Beyond Driven* tour. At that point I already had an idea of what I was going to have to put up with from those guys. They were all friendly, but hanging around them involved drinking from the second you saw them. And I knew right off the bat that Dime was more than a handful—full of life, exuberant, loud, crazy. I got that impression within five minutes of meeting

KIMBERLY ZIDE DAVIS joined Concrete Management in 1994, and served as vice president of artist management until the organization ceased operations in 2003. During her time at the company, she handled a variety of Concrete-managed artists, but she worked with none as closely as she did Pantera.

Following Concrete's dissolution, Zide Davis continued her relationship with the band. These days, she manages the affairs of the now-defunct group, and represents Vinnie Paul,



(top and above) Zide Davis, O'Brien and Dime in New Orleans at Anselmo's, the restaurant owned by Phil's father, in October 1998



(from top) Recording *Far Beyond Driven* with Terry Date in Nashville, September 1993; in Moscow, September 1991; in Cleveland, July, 1993; in the studio for *Far Beyond Driven*



“Everybody was there—family, friends. And all of a sudden somebody came in, screaming, ‘Phil’s dying! Phil’s dying!’ ”

concern about what was happening?

O'BRIEN We were all concerned. Dimebag definitely. Vinnie was very upset. Rex wasn't thrilled either. And Dime being the big creative guy along with Phil, they were starting to butt heads. I should be careful how I word this, because I don't want to overstate something in the wrong direction: It's my opinion that Dime, Vinnie and Rex would have been very happy to be the next Van Halen or Metallica. They wanted to be the big arena rock band. Phil got to a point where he started to sort of back up. He wanted to be back playing in the bars, doing hardcore stuff that would scare your parents. He was into death metal and black metal, and he wanted to take Pantera in that direction. And as management we kept trying to say, "Look, you can make as many solo albums as you want, but Pantera is already an arena rock band. And with just a little twist you're going to go triple Platinum with the next record." And that's not selling out—it would have still been Pantera. But he just kept pushing it.

GW The records did get progressively heavier. Do you think those last few Pantera albums were the ones Dime and Vinnie wanted to make, or would they have preferred the sound to have been a little different?

O'BRIEN I don't really want to speak for them, especially Dime, since of course he can't confirm or deny anything. But... yeah, I would say that's pretty close to true. They liked the heaviness, don't get

me wrong; they loved making heavy records. But Dime had a different sense about the lyrics. In my opinion he thought the lyrics were getting to be a little too much. Songs like "Good Friends and a Bottle of Pills" [from *Far Beyond Driven*]...stuff like that. It got a little better with [2000's] *Reinventing the Steel*. But by then there was such a big chasm in the group.

GW Common consensus is that the beginning of the end came when Phil suffered a heroin overdose backstage at a show in Dallas in 1996. Were you there that night?

O'BRIEN I was. That was a very bad day. I had always told the guys that I would not deal with a band that got involved with heroin. And I knew that meant there were bands I could never be involved with because they were junkies. But at the time, none of us knew Phil was using. We were all sitting backstage in the Pantera dressing room, partying, having a great time. It was a killer show, a big, big venue in Dallas. It was a homecoming. Everybody was there—family, friends. And all of a sudden somebody came in, screaming, "Phil's dying! Phil's dying!" We all jumped up and ran down to the room where Phil was, and he was laying out on a couch or a table or something, so dark blue you couldn't even see his tattoos. And he'd stopped breathing.

So an ambulance came and they ran him off to the hospital. And the Pantera guys said to me, "You gotta go to the hospital." And I said, "I ain't going to the hospital. I am not chasing junkies all over town. I'm sorry. And if that means you're firing me, fine. I'm probably quitting anyway." And I remember as soon as I walked away, I saw all his New Orleans jackass friends, from Eyehategod and a couple other bands, who are all junkies and morons and losers. And one of them, a guy who was in Down [drummer Jimmy Bower], came up to me and said "Cha-ching! What's the matter? Your big payday get taken away from you?" I said, "What the fuck are you talking about?" And he said, "Well, you're the one that let this happen." And I said to him, "You're the jackasses that do this shit around him and tell him it's okay. And as far as a paycheck, I just quit."

GW But you didn't quit.

O'BRIEN I didn't. Really, I couldn't leave. So the next morning we had a big band meeting. We all went in a room and basically called Phil out on a lot of things. But he just wasn't owning up to it. So that was the beginning of the end.

GW Once the split occurred, a war of words began to play out in the media. Behind the scenes, how close was the band to getting back together?

O'BRIEN Well, the strange part is that they never really split. After *Reinventing the Steel* came out, they went overseas for a European tour, and 9/11

happened. The band was stuck in Dublin, and they cancelled the tour. They said, "We don't want to be a very obvious American band driving around Europe in a bus right now." About a week later we got them back to the States, and that was pretty much it. They never toured again.

But the three guys were always gung-ho to get going. They were ready to go into the studio the day they got back from Ireland. Dime was writing songs, Vinnie started writing songs, even Rex started doing stuff. We just could not get them together. Phil moved out to the country in Louisiana, and he wouldn't answer his phone. We would have to contact his friends in New Orleans, and they would have to drive an hour into the country just to pass a message along. We tried every way to get them together but couldn't do it. And this went on for a very long time. Eventually the guys said, "We don't think Phil is ever going to come around." And they started working on Damageplan. And that was it. I never talked to Phil again. And to this day nobody has ever told me that he quit Pantera.

GW Is it your belief that there would have been another Pantera record one day?

O'BRIEN Yeah, I really have to believe so. I know the three guys were always dying to do it again. And I know they were always ready to forgive Phil. And from what I was hearing from Phil's friends, he was starting to come around too. But then, needless to say, Dime was murdered, and that put an end to that idea.

GW Publicly, Dimebag was such a gregarious, fun-loving personality. As someone who knew him very personally, was there a side of him that the world at large wasn't privy to? A "private Dime"?

O'BRIEN To be honest, no, there wasn't. He was pretty much *exactly* the same guy behind closed doors. It was genuine. I mean, maybe once in a while he could be a mean drunk, but that was generally only when the security guards were trying to throw him out of a casino. [laughs]

GW Do you have any particular fond memories of him that stand out?

O'BRIEN Actually, one of my favorite memories of Dime—and it happened dozens of times—was when it'd be six in the morning, we'd be at the eighth casino of the night, Dimebag couldn't be more drunk, and about eight security guards would have us circled and would be walking us to the front door. It was like border collies and sheep. And every single time, at the very last second, Dime would break from the pack and run back and throw himself at the blackjack table, scaring the shit out of everybody sitting there. He'd drop \$500 in chips and double down on, like, threes, or something really ridiculous. And he'd lose the \$500. And then the security guys would come back, grab him and march him out the front door. And the whole time he'd be yelling at the top of his lungs: "Ya done took aaww! mah money! I just wanna stay here and have some fun!" He'd yell that over and over. He just wanted to have a good time. That was Dime. **GW**

him. He was over the top, whether he was trying to be or not.

GW You came aboard right as Pantera were reaching the height of their popularity. They were touring behind *Far Beyond Driven*, which was a Number One album for them. Was it very clear to the band and everyone in their camp how big things had become?

ZIDE DAVIS At the height of it, in '94, I'm not really sure the band was fully aware of how big an influence it had become. I don't really think that feeling came until later. They were playing arenas and headlining a lot of big spaces, but there weren't a lot of new metal bands at that time, so their influence wasn't as obvious. In the late Nineties, when metal really picked up, the influence was completely obvious, and everyone at that point sounded like Pantera to some extent.

GW Was Dimebag conscious of the fact that many viewed him as a guitar hero?



ZIDE DAVIS He was aware of it, but he didn't let it affect him. I have to say, he was really humble about it. He was more concerned that everybody would have the opportunity to learn to play guitar just as he did. That's why he wrote those columns for *Guitar World* [Dime's Riffer Madness columns ran in the magazine for many years]. He enjoyed the fans and being around them and teaching them.

GW Conversely, did he strive to broaden his range as a player?

ZIDE DAVIS That was one thing that was very important to him. He was constantly trying to come up with new ideas and new things

to further his sound. He was very, very involved in every piece of equipment that had his name on it. A lot of people think that he had nothing to do with some of the things that are coming out now, but in actuality he had detailed plans

Performing at Monsters of Rock, June 1994

about everything he wanted done. And he was very articulate when it came to writing everything down. So today, even though he hasn't been with us for five years, I really believe that every product that has his name on it, that's the way he wanted it to be. That's how he envisioned it.

GW How do you think the growing rift between Phil Anselmo and the rest of the band in the late Nineties affected Dimebag in particular?

ZIDE DAVIS From Dime's perspective, I think it was hard for him to understand how you can be in a band with someone, and one day they're great and they're your buddy, and then all of a sudden they're dark and not the person they were for the last 10 years. I think for Dime, in particular, it was really hard. He and Philip had been really close. And they were also the two main creative people—a lot of the interaction in the band in that regard was between the two of them. And all of a sudden it was like Philip was on another planet.

GW Following the aborted tour for *Reinventing the Steel* in 2001, was there



ever a point where you felt you were close to getting Phil and the band together again?

ZIDE DAVIS Unfortunately, no. I don't think that moment ever existed. I literally spent the years from 2001 to 2003 trying all that I could with Concrete to get them to communicate. But numerous conference calls and other things were set up, and Philip never responded—or in some cases he responded in the press rather than actually just communicating with the rest of us. So I don't believe it would have been fixable. Twenty years down the line, who knows? But when people say, "If Dime had lived do you think Pantera would have gotten back together?" I would have to say, from the point that I know Vinnie and Dime were at when Dime was killed, no.

GW When Dime and Vinnie formed Damageplan, do you feel it was with the intent that there was no going back to Pantera?

ZIDE DAVIS I believe their intention was for Damageplan to be their band for the rest of their lives. I saw them play twice with that band, and it was really endearing to me, because there had been a point in time where they didn't know if they would ever play again. They had been burned, and hard. Dime picked up the pieces and he moved on. But it wasn't easy, and I think he was very clear about the fact that it wasn't easy.

GW Do you think they always hoped that one day

"Phil is sober now, but he wasn't for a long time. When he says he was devastated by Dime's death, I believe him 100 percent."

Pantera would reunite?

ZIDE DAVIS Sometime toward the latter half of 2003 I remember having a conversation with Dime where he said, "I'm officially finished. I'm picking up and I'm moving on." Until then, he and Vinnie hadn't been able to move on. They felt very stuck in a pattern that just went around in circles. And it wasn't until they were both at peace with the fact that Pantera was done that they started doing Damageplan.

GW Following Dimebag's murder, Phil expressed regrets about some of the things that had been said in the press. Do you feel he was sincere?

(from top) Lemmy Kilmister, Dime's girlfriend R. Haney, Zide Davis, Dime and pal Bobby Tong at Ozzy Osbourne's 50th birthday party, Beverly Hills, December 1998; Dime in Moscow, September 1991; onstage with Pantera

ZIDE DAVIS I'm sure he was. What happened was devastating to him. Philip is sober now, but he wasn't for a long time. So the things he says now and believes aren't necessarily what he said before. But when he says he was devastated, I believe him 100 percent.

GW How did you come to represent Pantera after Concrete ceased operations?

ZIDE DAVIS After Concrete, I felt there were things that still needed to be taken care of, and if I didn't take care of them, nobody else would. So we did the greatest-hits record in 2003 [The Best of Pantera: Far Beyond the Great Southern Cowboys' Vulgar Hits!] and took it from there. I've been doing it

for the past six years, and they're the only band I still work with.

GW Is there still no interaction between Phil and Vinnie?

ZIDE DAVIS There is not. And I don't believe there ever will be. And truthfully, I don't know if they would be interacting even if Dime hadn't been murdered. But his death sealed it. I don't think Vinnie will ever be able to communicate with Philip again, and I don't really blame him on a lot of levels.

GW What is on the horizon for Pantera?

ZIDE DAVIS Next year we're going to do a 20th anniversary rerelease of *Cowboys from Hell*. There will be some extra stuff people haven't heard before, deluxe packaging, digital remastering...

GW Any unreleased songs?

ZIDE DAVIS Unfortunately, no, just demos and live material. I wish there was more, but that's one thing about Pantera: they didn't do extra material. What they did is what everybody got. They didn't do throwaway songs.

GW What else is coming down the pike?

ZIDE DAVIS We're going to rerelease the entire catalog on vinyl. And then in 2012 we'll do the 20th anniversary deluxe reissue of *Vulgar Display of Power*, and the same for *Far Beyond Driven* in 2014. There are also a few other things we're working on, like trying to come up with a good way to get live shows out to fans, whether through downloads or a web site or some other avenue. And hopefully we'll release a fourth home video. The footage is definitely there. It's just a matter of getting it all together.

GW It's been five years since Dimebag's murder. Is there any memory of him that sticks out in your mind from the years you spent with him?

ZIDE DAVIS There is. It was April 1, 2004, and I went to see Damageplan perform live for the first time in New York City. This was the first time I had seen Dime and Vinnie perform live in three years. I caught up with them before the show, and Dime had a nervous energy that I had never seen before. He was so excited to be playing again and was psyched for the New York fans to check out Damageplan. I watched the show from the soundboard, and I remember that after they did a few Damageplan songs, I heard Dime start to play the opening riff to "Walk." It made the hairs on the back of my neck stand up.

After the show, I asked Dime what he was thinking about when he started playing "Walk." He told me that he was thinking about me and wondering what I thought. That blew me away. Behind this amazing guitar player, he was just a genuinely sweet person. He was just like you and me. **GW**



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BY CHRIS GIL

THE IDEAN FROM HELL!

★★★★★ GW P. 76 ★★★★★

On the *Cowboys from Hell* tour, 1990, (left) the headstock of Dime's Dean from Hell guitar

DIMEBAG'S INNOVATIVE GUITAR AMP AND PEDAL
EXPERIMENTATIONS REFLECTED NOT ONLY HIS SIGNATURE
SOUND, BUT HIS UNIQUE PERSONALITY AS WELL.



DIMEBAG DARRELL'S innovation and imagination was not limited to the fretboard. While he will always be remembered for his precise, incendiary solos, mammoth riffs and over-the-top harmonic squeals and whammy (both mechanical and electronic) tricks, Dimebag's numerous contributions to electric guitar gear designs live on as well. Even five years after his death, his signature model guitars, amps and pedals remain some of the best-selling and most sought-after products on the market.

Unlike most guitarists, Dimebag didn't just endorse various tools of his trade—he also played a very active role in designing exacting details of everything from his guitars and amps to his pickups and picks, creating products that reflected his personality as much as the riff he played on “Walk” or his solo in “Floods.” During this process, he developed close working relationships with several of the musical instrument industry's most talented individuals, and “jammed” with them on product ideas similar to the way he jammed with the members of Pantera and Damageplan when writing songs.

“Dimebag was very involved and hands-on throughout the entire product development process,” says Larry English, the former U.S. Music Corporation Consumer Division president, who collaborated with Darrell on various Washburn guitar and Randall amp models. “He was an enigma. He was a great musician with a great mind who hid behind this visage of a wild, crazy, drinking Texas longhair. He had a lot of charisma and was fun to work with. Working with him

was the greatest experience of my life.”

“I admired his vision,” says Dean Zelinsky, the founder of Dean Guitars, who recently started DBZ Guitars. “No one knew metal like Dimebag did. He wanted to have the heaviest band around, and he knew how he should sound. I'm glad I played a role in helping him reach those goals.”

Dimebag's relationship with Zelinsky extends back to 1980, when Dime was just 14 years old. Zelinsky was a judge in a guitar contest held at the Agora nightclub in Dallas, Texas, and Darrell was one of many competitors vying for the top prize of a Dean ML guitar. “Dimebag blew everyone away,” Zelinsky recalls. “From the minute I first met him and heard him play, I just knew there was something different and special about him. I later found out from Jimmy Wallace, who worked at Arnold-Morgan Music in Dallas at the time, that Darrell won every guitar contest they had. He won a lot of other guitars, but the Dean guitars were the only ones he kept.”



The Dean ML model remained Dimebag's main guitar from 1980 through 1994. "Dimebag took the ML model's popularity to another level," Zelinsky says. "A lot of other guitarists, like Kerry Livgren of Kansas, Elliott Easton of the Cars and Dave Mason, played an ML, but none of them had the impact that Dime did. The ML was a very meaningful guitar to me. It was my first totally original design, and I named

it opportunistic for both parties. No other company could offer him both the amps he already played and the guitars that he wanted to make. He also liked the company's reach. Randall amps were made in the U.S., and Washburn had a U.S. custom shop that made high-end instruments, but we also produced low-cost models overseas and distributed our products all over the world. We gave him the opportunity to reach more people than ever before."

Dimebag signed a 10-year contract with Washburn International (which later became U.S. Music) in 1994, and he immediately went to work with them on a new Randall amplifier and several guitar designs. Washburn introduced its first Dimebag signature model, the Dime 3, in 1995.

"The Bolt and Blackjack finish versions came first, and then the Slime was next," English says. "Those guitars became his standard models. We offered both Custom Shop and overseas versions of those guitars to satisfy everybody's needs. On the Custom side, we offered all kinds of variations on that theme. After those models became successful, we started to move in other directions. The Culpit was entirely his design. Dimebag wanted another body design, and we couldn't say no. Next we did the Stealth, which was a real winner. He sharpened his metal chops on that one. He wanted to make a weapon that looked like a stealth bomber, with lots of sharp points. We offered that guitar

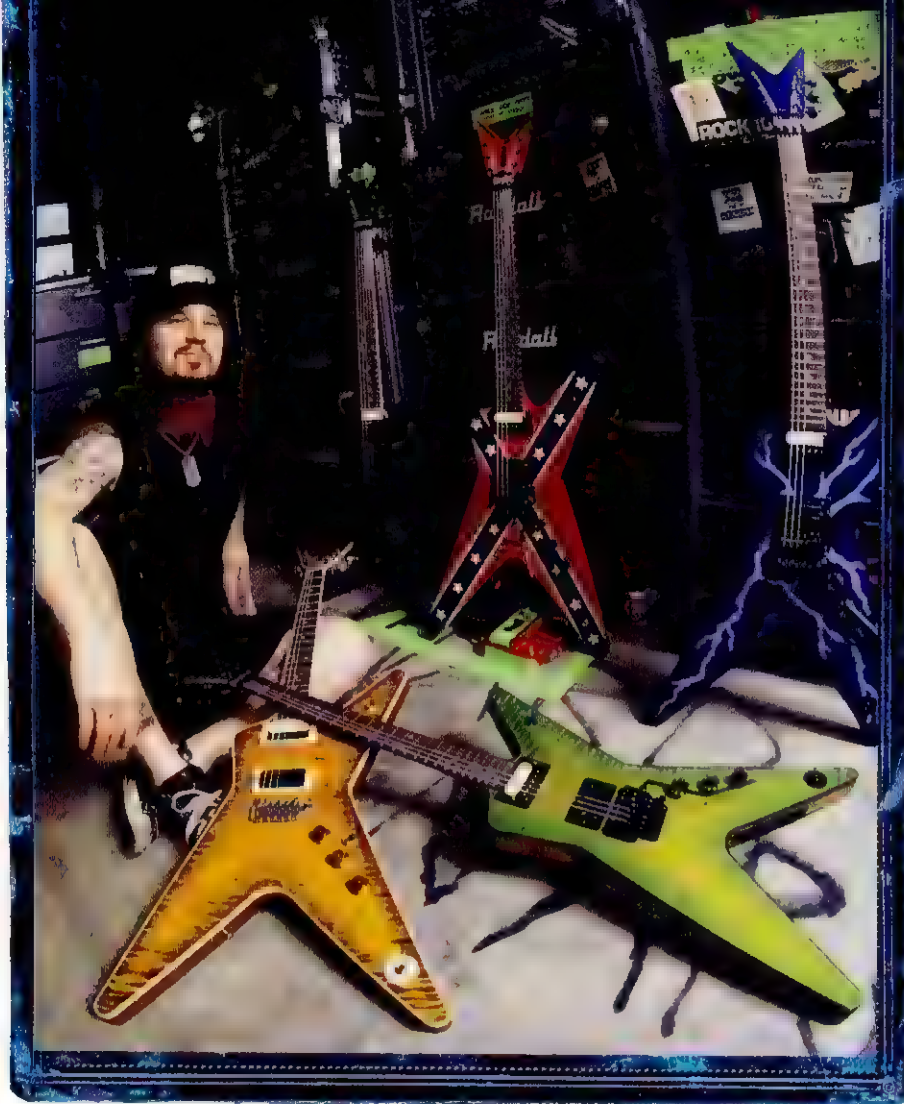
An MXR Dime Distortion box, Seymour Duncan Dimebucker and Dunlop Cry Baby from Hell wah pedal; (above right) Dime with a Dean Dime-O-Flage guitar and some new Krank gear in 2004; (opposite) a quintet of Dime's Dean guitars

it after my friend Matt Lynn, who died when we were 16. Matt was my best friend in high school and we played guitar together. The fact that Dimebag made this guitar so popular meant a lot to me."

Zelinsky followed Dimebag's progress over the years, but by 1990, when Pantera broke through to the national spotlight with the release of *Cowboys from Hell*, Zelinsky was preparing to exit the guitar business. "I had no plans to develop new models with Dime at the time," he admits. "Just the fact that he was out there playing my guitars was enough. Our relationship before the total rebirth of Dean Guitars was really just mutual admiration." Although Zelinsky left the company later in 1990 (and returned in 2000), Dimebag eventually signed an endorsement deal with Dean Guitars and started appearing in Dean ads in 1993.

When Dean Guitars went out of business in 1994, just after Pantera completed *Far Beyond Driven*, Dimebag started searching for a new company to satisfy his gear needs. He had become a bona fide guitar hero, thanks to the success of *Cowboys from Hell*, *Vulgar Display of Power* and *Far Beyond Driven*, and he needed a steady supply of guitars to use and abuse onstage for Pantera's frequent arena tours. Former Dean marketing director Del Breckenfeld, who had gone to work for Washburn, was aware of Dimebag's situation, and he approached Dime about signing an endorsement deal with them. This strategic move set the stage for the introduction of Dimebag's first signature model guitars.

"Washburn reached out to Dimebag by designing and building a guitar that we thought he would like," English says. "He also saw that Randall amps were part of the company. Since Dimebag had played a Randall RG-100 from the very beginning, that made the deal more



With his rig and Washburn guitars on the *Great Southern Trendkill* tour, July 1996; a Randall Warhead stack, designed to recreate the sound of Dime's original rig

with a variety of cosmetic options, which he always was involved with. He was open to creative input from others, but he always had the final say."

Dimebag was especially proud of the Stealth model, which he completed in 1999 while recording *Reinventing the Steel*. "It looks like a Stealth bomber, which is silent but deadly, but this thing is loud and deadly," he said in a 2000 *Guitar World* interview. "It has Bill Lawrence pickups, which have some killer harmonics. My Stealth guitar is set up for high squeals, low-end chunk and whammy-bar shit."

Another favorite was the Southern Cross model, which was produced in a limited edition of only 100 instruments in 2002. "That guitar rocked," English says. "It featured a cross inlaid in the top that was made of ebony and abalone. When we were doing the inlay, I thought it would be cool to make a matching cross pendant and include that with the guitar. Dime really liked that idea."

While the guitar designs came along fast and furious, progress on Dimebag's signature Randall amplifier was more laborious and drawn out. Dimebag did not sign off on the design of his Warhead amp until 1999, almost five years after Randall engineers started work on the project. The idea behind the Warhead amp was to duplicate the sound of Dimebag's original rig, which consisted of a Randall RG-100 head, Furman PQ-3 parametric equalizer, MXR Six Band Graphic Equalizer and MXR 126 Flanger/Doubler. Dimebag used the

two equalizers in a unique way, cutting a wide midrange frequency curve with the PQ-3, restoring a narrow band of midrange frequencies with the MXR 6-Band EQ and using both to increase the gain going into the amp's front end, like a distortion pedal. Dime used the MXR 126's doubler function to thicken his rhythm tones.

"I eventually had to step in and be a mediator on that project," English says. "Getting the Dime sound was no small feat. He wanted to get rid of all the extra equipment and get his sound from one box. That's really hard to do. I think we came as close as was humanly possible under those conditions, but I don't believe that Dime achieved that with us or anyone else. He developed that sound himself, and he had the greatest intentions to get that in an all-in-one package, but I don't think we nailed it 100 percent."

One of Dimebag's longest-lived continuous manufacturer relationships was with Dunlop Manufacturing, which started making personalized picks for Dimebag shortly after Pantera released *Cowboys from Hell*. Dimebag and Scott Uchida, Dunlop's director of artist relations, started discussing plans for making a Dimebag Darrell signature wah pedal around the time that *Far Beyond Driven* was released, but work on the project didn't begin until 1996. The prototypes for the DB01 Dimebag Cry Baby from Hell were completed in 1997 in time for the *Official Live: 101 Proof* tour.

"Dunlop had just taken over the Fasel company," Uchida recalls. "The Fasel inductor was one of the key parts of the Dime wah. Dime initially had a vision of one sound that he really wanted. We had just come out with the 535Q wah, which has six different range settings, and he decided that he wanted to have a wide range of selections for different rooms as well. When he played arenas, he could have a really wide timbre, but when he played smaller rooms he needed a different sound that was throatier, so he wanted to be able to turn it down a notch. Then we took it the next step further by developing a fine-tune knob that he could use to dial in tones that were ideal for concrete or wood platform stages. We later came out with the DB02 Dime wah, which had just the one main setting that Dime used all the time on his DB01, but that pedal has been discontinued."

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The Cry Baby from Hell wah pedal's camouflage graphics were entirely Dime's idea. "He liked the idea of having the pedal match his camouflage shorts, which he always wore," Uchida says. "At first he sent me this drawing he did on a napkin. He wanted to have neon lights along the bottom edge, like you see on some cars, so he could see the pedal onstage. It was totally funny and off the wall. I don't know if he was serious about it, but I told him that if we did that, all that neon shit was going to generate a ton of noise. He didn't bring up the idea again."

Next up was the MXR DD11 Dime Distortion pedal, which debuted in 2003. "Dime was with me in L.A., and we were talking about distortion pedals," Uchida says. "He told me he'd like to be able to go to a club and not worry about getting a crappy guitar tone out of a Fender Twin or some other amp that's obviously not metal. That led to the Dime Distortion. Dime's sound then was a solid-state Randall amp, so it was pretty easy to simulate. We took two shots at it. He really liked the first one. Then our engineer Bob Cedro came up with the idea of scooping out the mids by pushing a button. When Dime saw that, he thought it was awesome. Dime wanted the same camouflage design, but not the same colors. The original one was supposed to be arctic camouflage, but we decided to go with the Desert Storm look instead, because the Iraq War was going on at the same time."

Dimebag also started looking for a company to make him a signature pickup in the late Nineties, and he approached Seymour Duncan with his concept. Although Dimebag installed Bill Lawrence pickups in most of his guitars, he had new ideas about improving his signature tone that he wanted to explore and Duncan was willing to help him achieve his goals.

"Dime gave us one of his custom pickups as a reference for a starting point," says Evan Skopp, business development vice president for Seymour Duncan. "He called it an L500XXL. His pickups were custom made exclusively for him, and they were not available to the public. There wasn't a lot of consistency in those custom pickups, but he found the one example that he liked the most. We made some prototypes using a traditional, Gibson-style humbucker form factor, but we were not able to nail what he wanted."

Duncan revisited the project in 2001 when Larry English approached them about making pickups for Dimebag's Washburn guitars. "Wash-



Dime with Zelinsky, and the original design for the Dean Razorback

burn was an important OEM customer, and because their Dimebag guitars were good sellers we knew it would be worth our effort to produce a custom pickup to go in those guitars. To get the sound that Dime was looking for, we needed to tool up to produce this new form factor that was crucial to the pickup's design. What's unique about that pickup is that it has a very small amount of metal mass, which allows it to produce high output but not sound muddy or shift the resonant peak to lower frequencies. Dime needed a high output pickup to drive his tone chain, but he still needed to be able to retain high end. Injection-mold tooling is fairly expensive, so we needed to produce a decent amount of pickups to make the investment worth the cost. Once we had the commitment from Washburn, we were really able to give him what he was looking for."

The final product, which Dimebag tested extensively in his studio and onstage during Pantera's latter days, was called the SH-13 Dimebucker. The pickup features a 5.1kHz resonant peak and delivers 16.25k ohms of DC resistance for exceptionally hot output.

Unlike his L500XXL pickups, the Dimebucker features ceramic magnets instead of Alnico, which enhances the pickup's treble response and maintains articulation.

The year 2004 was one of many changes for Dimebag. Pantera had officially broken up, and Dimebag was fully devoted to his new band, Damageplan. His contract with Washburn and Randall had also expired that year, which freed him to explore new relationships with other amp and guitar companies.

Dean Guitars resumed building instruments in 1997, and Zelinsky returned to the company in 2000. "One of my main goals was to bring Dimebag back to Dean, but we had to wait until his contract with Washburn expired," Zelinsky says. "When that finally happened, we played phone tag for a week before we caught up with each other. We talked about a deal for several months after that. Washburn offered to renew his contract, and I

told him that unless Washburn was willing to write him a check right then and there for \$150,000, he should meet with me at Dean's office in Florida."

Washburn made Dimebag some tempting promises, but eventually Zelinsky convinced him to fly to Florida to talk about creating a new guitar. "It turns out that a hurricane was supposed to hit Florida on the day he arrived," Dean remembers. "Dime called and told me he wasn't going to come. When I arrived in Florida and went to the office I kept trying to reach him but I couldn't. I went back to the airport to fly back home to Chicago, but I couldn't get on a flight. Finally, I reached Dime on his cell phone.

He said there was no way he was coming into a hurricane, and right then he walked around the corner."

About two days after Dimebag returned home from Florida, Zelinsky received a fax with Dime's crude drawing of the Razorback model. "I thought the design was cool as shit and had legs," Zelinsky says. "It was the right way to go, and it was going to be our flagship guitar. I made the prototype in my garage using equipment I used to build Dean guitars back in 1977. I fine-tuned it with beveled edges and hooks, and it looked pretty sexy. I sent the guitar to him so he could evaluate it, but he only saw it for a minute before he had to hit the road. He was really ecstatic about the new design."

Around the same time that Dimebag was rekindling his relationship with Dean Guitars, he also reached out to a new amplifier company, Krank. "I saw a review of a Krank amp in *Guitar World*," Dimebag said during an interview at the Krank factory in Tempe, Arizona, in November 2004. "I told my old lady to give Krank a ring to see if they could shoot an amp out to me so I could check it out. When I plugged into it I was like, 'Goddamn!' I never played tubes before, because I never thought you could get that shred-your-head-off sound with tubes. With the Krank I got the warmth and the shred-your-fuckin'-face-off tone."

Dime started using a Krank Revolution stack onstage with Damageplan, but he also started collaborating with Krank amp designer Tony Dow on a new model that became known as the Krankenstein. Dime called it a "super hot-rod hell-raiser version" of the Revolution. "I got rid of everything in my rack," Dime said. "Now I go straight into the Krank and let it blaze. The less shit you run through, the more pure your tone is. I always thought that I had to have my six-band EQ and my PQ4 and jack everything up to high hell. Now I plug in and let it rip."

Dimebag approved the final revision of the Krankenstein only days before he was killed, on December 8, 2004. Dime also had several other gear projects in the works when he was murdered. Some of these products, like the Dunlop Black-tooth pedal, which features a Jimi Hendrix octave fuzz in a wah pedal format, and the Seymour Duncan Dimebucker neck pickup, which uses the same design as the SH-13 Dimebucker but has alnico magnets and a lower DC resistance of 743k ohms to provide warm, woody neck tones, made it to prototype form and may go into production in the near future. Unfortunately, many of Dimebag's other design ideas, including his plans for future guitar models, were lost forever.

"Dimebag's death was a bigger loss than we'll ever know," Zelinsky says. "He was really charged up and inspired, especially since he finally had a chance to work with me after all these years. I'm very proud of the work I did with him, but who knows what he would have accomplished if he was still with us." **BW**

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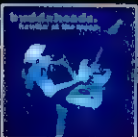


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ZOLTAN BATHORY AND JASON HOOK TEAM UP FOR HEAVY

METAL GLORY ON THE NEW FIVE FINGER DEATH PUNCH ALBUM,

WAR IS THE ANSWER. GOT ANY QUESTIONS?

BY [illegible] PHOTOS BY [illegible]

ZOLTAN BATHORY prefers not to think of himself as the leader of L.A.'s Five Finger Death Punch, even though he formed the power metal band and, by his own admission, retains creative veto power. To hear Bathory describe himself, he's more the Moses type, guiding rather than commanding. "I would say I provide the overall vision of where we're heading, and then shepherd my bandmates in that direction," the Hungarian-born guitarist explains. "But I'm not driven by ego—it's about what's good for the band. If someone says they don't like something I'm writing, I drop it. It doesn't really matter anyway. I write a million riffs per second, so I'll just grab another one."

Listening to 5FDP's recently released sophomore effort, you might be tempted to take Bathory's million-riff boast at face value. On *War Is the Answer*, he and the band rampage through an hour of fret-sweating changes and fist-pumping choruses like the product of an unholy threesome between Anthrax, Iron Maiden and Badmotorfinger-era Soundgarden. The follow-up to 2007's hit *The Way of the Fist*—which sold more than 350,000 copies and earned the band opening slots on treks with Korn and Slipknot—*War* also introduces the latest addition to the Five Finger fold: lead guitarist Jason Hook, whose extensive résumé includes stints playing with Alice Cooper and Vince Neil. Hook had been working with 5FDP as a session guitarist prior to becoming a full-fledged member of the group, which also includes singer Ivan Moody, bassist Matt Snell and drummer Jeremy Spencer.

"His personality was an immediate match for ours," Bathory says. "And even if it hadn't been, I know he would have adapted instantly." Apparently, Hook's professionalism also earned him Bathory's blessing. "When you're working as a hired gun [as Hook had been], there's no such thing as fucking up," Bathory says. "If you fuck up, you're fired."

Spoken like a true leader.



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Bathory and
(left) Hook

ZOLTAN IS A REALLY CREATIVE GUY, BUT HE RECOGNIZES THAT THE TEAM

IS STRONGER THAN THE INDIVIDUALS." —JASON HOOK

GUITAR WORLD Did you have any specific goals when you went in to make *War Is the Answer*?

ZOLTAN BATHORY We all wanted to make a record that was a progression from *The Way of the Fist*. We have an established sound, and we definitely wanted to keep that, but we also wanted to broaden our horizons. *The Way of the Fist* was very metal; this one is more hard rock. But the most important thing is always the song. I love shredding and all that stuff, but the song comes first.

JASON HOOK I think *War Is the Answer* is more mature. The first record is basically all face-peeler metal, and I love it, but I'm more of a song guy. The one thing I often find missing in metal is structure and payoff. A lot of times it just sounds like random aggression.

GW Jason, how did you come to replace Darrell Roberts as 5FDP's lead guitarist?

HOOK Jeremy [Spencer] was one of the first friends I made when I moved to L.A. in the mid Nineties. We were in several projects that fizzled, and eventually he worked on my solo album, *Safety Duncie*. When Zoltan and Jeremy were developing Death Punch, I was listening to their very first recordings. I remember telling him, "This is really cool. You should stick with Zoltan." As they started to develop, it became an issue to find a second guitar player. They went through several guys, and then Darrell wasn't working out

for whatever reason. So they asked Jeremy if I would be interested. Turns out they were playing around with that idea all along.

GW Zoltan, why wasn't Darrell working out?

BATHORY I'm not gonna elaborate on why we had to let him go, but at the end of the day we did, and it fixed the problem. Musically I'm a huge fan of Jason's playing; we have very similar kinds of picking styles. Jeremy showed me his stuff and I was like, "Damn, that guy picks like me!" When Jason heard Five Finger Death Punch, he said the same thing to Jeremy.

GW Jason, were you conflicted at all about leaving behind the session-guy world for a permanent position in a band?

HOOK At that point I was pretty sick of the hired-gun thing. I've always been a writer and I've always been into recording, so I just wanted to be around creative people. When you're a hired gun, you're always around crotchety, bitter people who think they're rock stars. That wasn't my vibe at all. I wanted to be in a band where everyone was shooting for a common goal.

GW How do you two divide guitar duties?

BATHORY If Jason can play a solo better than I can, I let him play it. I could be like, "Hey, man, I started the band," but I have a guy who can shred my head off! I put little melodies and stuff behind it, but

basically I just wanna listen to him play. We experiment together; we don't arm wrestle. If he shows me a solo and I'm like, "I like the first half, but maybe the second half could go to something more melodic," we have that discussion. He's not like, "Bro, that's my fucking solo!"

HOOK Zo is a really creative guy, but he recognizes that the team is stronger than the individuals. When I joined the band, I literally moved into Zoltan's house and was there for about two and a half months. Every morning we'd have coffee and just throw around riffs. There were multiple computers running and electronic drum machines going.

BATHORY The record had to be done in a fairly short amount of time; it had been nearly two years since the last one. So we wrote together but chopped up the responsibilities. "Jason, you do the solos, and I'll track the rhythm tracks." And Ivan [Moody] was in Denver working on lyrics.

GW The next-to-last song on the album is a somewhat unlikely cover of "Bad Company" [the hit song by the classic-rock group of the same name]. How'd that come about?

BATHORY It's funny, actually—I didn't like the song at all at first. I grew up in Europe listening to Iron Maiden and English punk, so I didn't really know the song; it didn't mean anything to me. But Ivan loved it, and it ended up being one of the songs we threw into our set on the road. We were headlining shows after the first record and basically just needed stuff to play! Everyone would ask us if we were gonna record it, so eventually we figured we'd give it a shot. And once it was recorded with our sound on it, I was like, "Wow, I love that song!" When Ivan was recording the vocals, I could just tell that he'd been singing the song for his whole life, and suddenly it just came to life for me. **GW**

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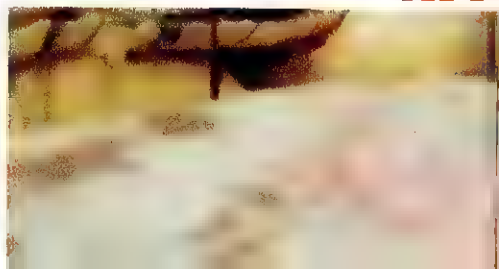
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ROCK OF LOVE



Jade Puget TELLS HOW GOTH-PUNKERS **AFI**





DISCOVERED THE POWER OF PURE ROCK ON THEIR NEW ALBUM, *Crash Love*.

refus



AFI guitarist Jade Puget says, "Early on, I came up with the idea of doing a rock record, 'cause we had never done just a straight-up rock record before. It went against what everyone was expecting us to do. But doing what everyone wants us to has no attraction for me. I don't ever want to do what's predictable."

Stylistic upheavals are integral to the AFI aesthetic. Although the band was spawned in the hardcore thrash of the early Nineties Northern California punk scene, it shed those sonic trappings and developed the doomy, elegiac sound heard on massively successful albums like 2003's *Sing the Sorrow* and 2006's *Decemberunderground*. Puget became a master at building dense, evocative guitar textures that curl like an autumn fog around singer Davey Havok's introspective lyrics and haunted vocals.

But by the conclusion of *Decemberunderground*, Puget felt like he'd ventured as far into the realm of electronics and plug-in manipulations as he wanted to go. In addition, the songs weren't coming as easily as they once did for Puget and Havok, who share responsibility for all the writing in AFI. It was clearly time for a new way forward.

An important stepping-stone in that new direction arrived in the unlikely form of *Cex Cells*, the 2007 album of Eighties-inflected electronica by Havok and Puget's side project, Blaqk Audio. "It's possible that there are fewer electronic layers on *Crash Love* because there are so many of them on the Blaqk Audio record," Puget says. "But I don't think that's really it. It's just that Blaqk Audio was so casual and easy to do. There was no pressure involved in writing and putting out that record. It was all fun. That's why Davey and I were in a relaxed and creative state when we started writing *Crash Love*."

This relaxed mood enabled Puget and Havok to give AFI bassist Hunter Burgan and drummer Adam Carson more of a share in shaping the arrangements on *Crash Love*. "Everything was very extensively demoed in the past," Puget says. "This time, Davey and I still wrote the songs, but we wanted to work them out together as a band. So there's more of a vibe of the four of us playing together on this album."

But to call *Crash Love* "stripped-down" is to speak in very relative terms. Puget remains an obsessive studio craftsman. His guitar tracks on *Crash Love* are as precise as they are passionate, and meticulously layered, but he relies less on electronics and digital manipulations and more on organic, if bizarre, sources of beautiful guitar noise. He was aided in this by producer Jacknife Lee (U2, R.E.M., Snow Patrol, Block Party), a newcomer to the AFI camp, who worked on

A **STRAIGHT-UP ROCK RECORD** is probably the last thing anyone would expect from post-hardcore goth-punk icons like AFI, but it's exactly what the group has produced with *Crash Love*, their new full-length studio album. The disc certainly lives up to its title. You feel the crash in slash-and-burn rockers like the lead single, "Medicate," but you also feel the love in songs like the anthemic, stadium-levitating closing track, "It Was Mine." *Crash Love* is AFI's most hard-hitting and direct album, but it's also their most infectiously tuneful and hooky release, with just the right ratio of muscle to heart.

roughly half of the album's tracks. Puget says, "Jacknife has a great ability to know what a song needs sonically."

The producer's introduction to the band came about through misfortune. In the interim between *decemberunderground* and *Crash Love*, longtime AFI producer Jerry Finn passed away. Finn, who had produced records by Green Day, Blink-182 and Sum 41, among others, died August 21, 2008, from the effects of a cerebral hemorrhage. The bulk of *Crash Love* was produced by Joe McGrath, who had worked with Finn as the engineer of previous AFI discs, but the band

brought Jacknife in to record an additional four tracks. The presence of both producers imbues the new record with continuity as well as freshness. AFI's unique sensibility comes through loud and clear, but it's put across with a new sense of urgency and rock and roll panache.

As the band prepared to hit the road in support of *Crash Love*, Jade Puget sat down with *Guitar World* to talk about the album's creation and how AFI took their music in yet another direction.

GUITAR WORLD The initial concept for *Crash Love* was to get away from concepts or anything too grandiose or convoluted?

JADE PUGET Well, I don't ever want to get away from "grandiose," necessarily! [laughs] I guess no one shoots for "convoluted," but sometimes it happens. It was more that our last record had a lot of electronic layers, and

I didn't want to go farther in that direction. I always want to push us to change.

GW How did the songwriting process work for this record?

PUGET The last record was a little...taxing, I guess. But this one was fun. It was refreshing that we didn't have all the stress that we had when we made *decemberunderground*. Davey and I lived in the same city on the last record, and we wrote it in his living room. But now I live in Los Angeles and he lives in Northern California, so he had to fly down here a lot, and we wrote a good deal of the record at this hotel on the Sunset Strip. It was kind of a weird vibe. The place where we did our writing overlooked the pool area, where all these typical Hollywood types were lounging. That's what we were looking at as we were writing. It was very much the opposite of what we grew up with and what we're into as people. We felt at home at the hotel, because we've stayed there a lot in the past. But the place also felt a little foreign. So I think the Sunset Strip environment gave us some negative inspiration, lyrically at least.

GW Also, it was neutral territory: you weren't in his living space, and he wasn't in yours.

PUGET I think neutral territory is good for writing records. On [2003's] *Sing the Sorrow*, I was always trying to get Davey to go somewhere else to write. Like I'd say, "Let's go rent a house on the coast in the middle of nowhere." I always had these romantic notions of going to some cabin somewhere off the beaten path, to write music someplace where you're far away from your comfort zone. But no one else in the band ever had any interest in that. I think everyone else wants to be near their comfort zone.

GW What's the division of labor like when you and Davey write?

PUGET I do all of the music, we work on the [vocal] melody together, and then he writes all the lyrics. It's a pretty nice arrangement we have. We've worked like that since I joined the group 10 years ago, and it's been harmonious. In all that time, we've never had a fight or an argument about a song. And we've written hundreds of them.

GW Do you come in with some ideas prepared, or do you go totally cold in the room with a guitar?

PUGET We work both ways. Traditionally, I've written a lot



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the solos
to be
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AND
FAR
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so that they
have more
impact."



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of stuff on my own and brought it in. But this time I got into this vibe of doing things more off the cuff. The pressure of doing that causes you to write music that you wouldn't normally write, whereas when you're writing songs by yourself, you often fall into routines that you've established over the years, such as working with certain chord progressions and arrangement ideas.

GW How did Joe McGrath and Jacknife Lee get chosen as producers for *Crash Love*?

PUGET Joe engineered our last two records with Jerry Finn. So we know him and have a good working relationship. Joe's a great guitar guy and a great rock guy. He's got an amazing ear for sound. So we did most of the record with him, and then we did four songs with

Jacknife Lee, whose approach is really 180 degrees from Joe's. It was cool to bring those two different approaches to the record.

GW What were your main guitars on this record?

PUGET With Joe, I used a lot of Les Pauls for the heavy parts and Fenders for the clean parts—that's my tried-and-true recipe. Luckily, we had access to all of Jerry Finn's gear, which was sort of bittersweet and sad. But he had an amazing collection of vintage guitars, amps and pedals. So when we were working with Joe, I used Jerry's oxblood Les Paul; he also had a tobacco burst Les Paul. The thing about using Jerry's gear is every guitar I'd pick up would be some \$20,000 collectors' item. It would sound amazing, but I'd be stressed out

that I was going to drop it or ding it. I was also using one of Jerry's Fifties Strats and some of his Teles, and also a Tele Jr. of Joe's that sounded really great. That was the one we probably used the most, again mainly for cleaner sounds. But they were great all-purpose guitars. Any time you put one of them up, it sounded great.

GW So the Les Pauls were all vintage?

PUGET No. I asked Gibson to send me over a guitar just to use in pre-production, and they sent me this Cloud 9 Les Paul, which I'd never played before. It has a chambered body, so it's really light. It weighs half as much as a Les Paul Studio. When I picked it up I thought, "This thing is going to sound like crap." But it just sounded amazing. I ended up buying it, and I played it a lot on the album.

GW What about amps for the album?

PUGET When we recorded with Joe, I used my modified Marshall "Plexi" mixed with a Marshall 800, a Custom Audio OD-100 and a Bogner Shiva, which is a big part of my sound on this album. I'd never used that amp before, and it sounded great with a Les Paul.

GW What does the Bogner Shiva do that Marshalls don't?

PUGET I like the sound of the Plexi, but it needs something to complement it in the low end. That's something that the Plexi is missing, and I'd never found an amp to fill that gap. But that Bogner is the one that finally did it, and really gave the Marshall a bit of heft.

GW Your solo on the song "Medicate" is probably the flashiest solo on the album.

PUGET For sure. I love to shred for fun, but I've never made it a big part of my guitar playing for AFI, because I think you have to be tasteful with that stuff. Some bands solo on every song, and that's cool for what they are. But in AFI, I want the solos to be few and far between, so that they have more impact. But I wanted to do at least one real solo on the record, and "Medicate" is the one.

GW It's pretty cool. Are you actually tapping those arpeggios?

PUGET It's actually a few different styles of tapping, involving different techniques for tapping notes and harmonics. I'm sure there's an actual name for it, but I don't know it, 'cause I'm self-taught and I just kind of make up my own techniques. So I'm not sure if they already exist or if I'm doing something that's just unique to me.

GW The way you apply some of those techniques in that solo, it sounds almost like an analog synth filter sweep at points, which is pretty unique.

PUGET Yeah, it's funny. I just stumbled upon that. And I'm doing the same sort of thing on the intro to "Beautiful Thieves." I was so excited to stumble upon it that I had to use it in two songs.

GW Which guitar did you use for that



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solo in "Medicate"?

PUGET I think I used that Cloud 9, because it has such a clean, biting sound that was perfect for that solo. And I put it through a Klon Centaur [overdrive] pedal that Joe had. Whenever I wanted a gain boost on a lead, the pedal seemed to be exactly what I needed.

GW Which songs did you record with Jackknife Lee?

PUGET He did "End Transmission," "Too Shy to Scream," "OK I Feel Better Now" and "Veronica Sawyer Smokes." The guitar sounds we were getting with Jackknife were sounds that we had never really explored as a band before. We've always been into big, heavy rock sounds, but with Jackknife we did a lot of grungy, grimy sounds. I refer to it as "shabby

chic" production, where you have a lot of dirty and almost lo-fi sounds, but when you put them together you get something that's very cohesive and lush sounding.

GW How did you create those lo-fi sounds?

PUGET Jackknife told everyone to bring in any kind of noisy amp they had. We ended up with a crazy-looking wall of combo amps. Some of them didn't even have names. For some of the clean tones, we used a Mesa/Boogie Studio Caliber 1x12 combo, an Engl 1x12 combo and a Seventies silverface Fender Twin combo. Some of the other amps included a Diezel, which obviously has a very heavy sound, and my Plexi. We also used Diamond Spitfire and Phantom heads. I'm using Diamond heads live now, as well. They have sort of a modern heavy sound

to them. And we had a ton of pedals, too. Jackknife would spend hours throwing together different pedal combinations. We had an MXR delay pedal and a bunch of Boss and Electro-Harmonix pedals, including a Memory Man.

GW You've always done a lot of very good ambient and textural guitar work. Are you influenced by the great textural guitarists of the Eighties, like [U2's] the Edge, [the Cure's] Robert Smith or [Cocteau Twins'] Robin Guthrie?

PUGET Well, there are certain things a guitarist can do that immediately bring those people to mind. Like on the song "OK I Feel Better Now," I wanted to play some atmospheric guitar, but once you throw some triplet delay on a clean, chimy guitar, it immediately sounds like the Edge. So it's a tricky thing.

GW AFI has frequently said, "We don't jam." Can you elaborate on that?

PUGET It's just that we don't jam as part of our songwriting process—although, ironically, "Darling I Want to Destroy You" is the first AFI song ever written from a jam. But as far as actually jamming for the heck of it, yeah, we do it all the time. Just ask any of our sound guys. They hate us because when we get up to do a soundcheck, we just start jamming and go on forever and ever.

GW So this is your 10th anniversary with AFI.

PUGET Yes, I joined in November 1999.

GW How does that feel?

PUGET Pretty crazy. It sure doesn't feel like I've been in this band 10 years. But, you know, you're not living in the real world when you're in a band; you're in kind of this fantasy world, so it's easy for it not to seem like reality and for time to pass very quickly.

GW You experience time differently.

PUGET My girlfriend always makes fun of me because I often don't know what day of the week it is. It's like I'm not tied to any kind of schedule.

GW Like the nine-to-five working week. I think every musician aspires to escape that.

PUGET Certainly I don't take what I have for granted. It's an amazing lifestyle to have.

GW After 10 years, is there anything new to discover?

PUGET I would hope so. That's one of the reasons why we push ourselves to do different things and not release the same record over and over again. *Sing the Sorrow* came out in 2003, and it was a very successful record for us. We could very well have said, "This is our sound. We've found a successful formula. Let's repeat it on our next record." But we didn't. Our last record was very successful too. But rather than sticking with one of these formulas that have worked, we keep changing what we're doing and searching for new things. As long as we're doing that, then there are always new things to discover and experience. **GW**



The advertisement for AmplifiedParts.com features a dark, textured background. At the top left is a large black guitar speaker. In the center, the text "AmplifiedParts™" is written in a stylized font, flanked by sound wave symbols. Below this, the text "Guitar & Amp Parts", "Speakers • Tubes", "Accessories", "Books", and "Tools" is listed in a bold, serif font. At the bottom left, there are three vacuum tubes of different sizes and colors (brown, silver, and black). The website address "amplifiedparts.com" is displayed in a large, bold, sans-serif font at the bottom right.



DOMINION

★ by MARK MORTON of
LAMB OF GOD

THE PATH TO SUCCESS

HOW TO "MAKE IT" IN MUSIC...IT MAY
BE EASIER THAN YOU THINK

HELLO, FRIENDS. This month marks the end of my second term as a columnist for *Guitar World*. It has once again been a pleasure and an honor to share some playing tips and related advice with my fellow guitarists. In parting, I would like to share with you some thoughts on the role of music in my life, and probably yours as well. It may help you gauge your success as a player from a different perspective.

One of the questions I'm most often asked in the course of my travels is, "What advice would you give to someone trying to 'make it' as a musician?" There are certainly many tips I could pass along, most of them commonsense notions that aspiring guitarists (or aspiring anything, for that matter) could use to keep themselves pointed in the right direction. For example: practice constantly, stay focused on your goals, avoid pitfalls like addiction, and surround yourself with people that are as serious and passionate about what you're doing as you are. While these are all important principles to adopt and adhere to, I don't suspect that any of them are particularly mind-blowing revelations to anyone reading this.

There is, however, one thing in particular that I've figured out along the way, and it's something I don't hear many people mention when they talk about being a successful musician: No matter what skill level you're at, or how much money you make (or don't make) playing your instrument, never lose sight of how fortunate we all are to be playing music and to have such an inspirational and fulfilling force in our lives. I think this may be the best advice I can offer, and it may change how you evaluate your success.

Think about it for a moment. Have you ever felt that incredible rush of pride after nailing a track you've been working on for two weeks? Have you ever sat down to try out a piece of gear in your local music store and noticed after a minute or two of jamming that you've drawn a crowd? Have you ever been upset or bummed out about something and, after an hour of playing, seen it all in a better light? Have you ever been jamming with your band

Remember the real reasons you began playing, and don't lose sight of how fortunate we all are to have the power of the guitar in our lives.

and looked up after finishing a song to find you and your bandmates straight up laughing with joy at how killer it sounded? If you've answered, "yes," to any of these questions, then you have attained the greatest level of success any musician could ever hope for.

Of course, we've all dreamed of record contracts, endorsements, magazine covers and world tour—rock stardom, as it were. And I would be remiss if I didn't acknowledge how incredibly fortunate I've been in my career to have realized many of those dreams. As I write this, I am in the midst of a touring cycle that will take me around the world twice, much of it in support of the almighty Metallica. And, if that's not enough, our most recent record debuted at Number Two on the *Billboard* rock album chart in the U.S., and Number One in Canada. My music career has far surpassed all of my wildest hopes and dreams, and not a single day goes by that I don't reflect on how incredibly lucky I am to have seen all my hard work pay off at this level.

Nonetheless, with all my lucky breaks in mind, the thing I treasure most about my career is my love of playing guitar: the tingle in my spine when I know I've just come up with a great riff; the goose bumps on my arm when I learn a new Billy Gibbons lick... These kinds of moments and experiences are what drew me to the instrument in the first place and kept the guitar in my hands after the first time I picked it up. They are more valuable to me than my Grammy nomination or my Gold record plaques. These are the experiences I will treasure and pursue for the rest of my days. Long after they've stopped letting me play "rock star," I will still be making it big.

As you develop your skills as a player, you may find yourself pursuing music as a career or a business, expanding what had become a hobby into something more, and it can be an incredibly exciting and rewarding path to your goals. However, be sure to remember along the way the real reasons you began playing, and don't lose sight of how fortunate we all are to have the power of the guitar in our lives. It's something we should all be grateful for.

Thanks again for reading. See you down the road. □



LEFT-HAND PATH

★ by ILSAHN

THE DEVIL IN THE DETAILS

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AS MANY OF YOU know, six months ago I signed off from my last run of *Guitar World* columns to begin recording my third solo album. I'm pleased to report that the album, *After*, is now finished. It's been an exciting record to make, full of new collaborations, sounds and instruments—to that end, this is the first album on which I play an eight-string guitar. I thought this would be a perfect time for me to pick back up again with these columns.

I'd like to begin this month's installment by looking at three traditional black metal riffs taken from three songs off the first two Emperor albums: "The Burning Shadows of Silence," from *In the Nightside Eclipse*, and "With Strength I Burn" and "The Loss and Curse of Reverence," both from *Anthems to the Welkin at Dusk*. These figures illustrate how adding a few nuances to simple chord progressions can result in something memorable. Make sure to check out the accompanying CD-ROM for video examples of these riffs.

FIGURE 1 shows the riff to "The Burning Shadows of Silence." This riff is built around a typical six-string minor barre chord shape and focuses primarily on the chromatic movement between the two first chords (Bm and A#m). The strength of the riff, however, lies in the strumming and the way in which I let the notes ring out. The full barre chord shape is held throughout, but I start the 16th-note alternate picking/strumming by focusing the picking strength on the three lower strings. Midway through beat two, I shift the focus to the upper three strings, in particular the G string, on which the chord-quality-defining minor third is played. Doing so changes the texture of the chord from sounding only the low root-fifth power chord

FIGURE 1 from "The Burning Shadows of Silence"

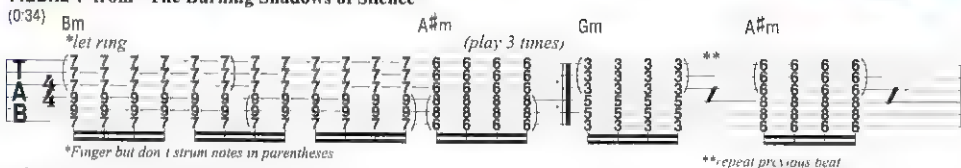


FIGURE 2 from "With Strength I Burn"

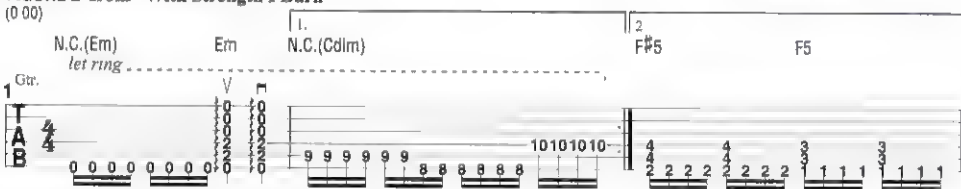
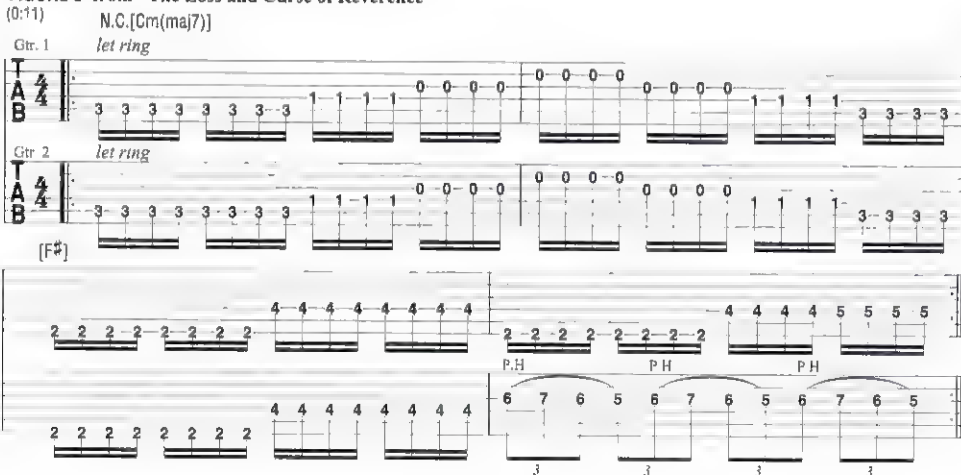


FIGURE 3 from "The Loss and Curse of Reverence"



foundation to adding in the chord's minor third, now with the fifth and root moved on top, which sound more biting in the higher register. The chromatic movement between the minor third of the Bm and A#m chords is emphasized and reinforced by choirs in the original recorded arrangement.

FIGURE 2 is the riff to "With Strength I Burn." Here, a full, open E minor chord is strummed up and down midway through bar 1 and allowed to ring over the single notes that imply a C diminished chord in bar 2. Contrary to what I've stressed in previous columns about playing riffs like this "cleanly," I feel that allowing the open top three strings to ring really adds some distinct attitude to this riff. To truly appreciate the difference, try playing this while

muting the open strings at the end of bar 1.

"The Loss and Curse of Reverence" riff is shown in **FIGURE 3**. In this example, I begin by holding a first-position Cm (maj7) chord shape, introducing the notes one at a time by alternate picking them as fast single 16th notes and letting them ring together through bars 1 and 2. This part is doubled by two guitars, with the bass playing the C root note in steady 16ths. In bar 4, the guitars split from unison playing, with Guitar 2 superimposing chromatic harmonies on top of Guitar 1's part. Having the two guitars briefly split off into independent voices, with completely independent pitches and rhythms—what's known as *counterpoint*—adds dimension to the riff, harmonically, melodically and rhythmically.

I'll be back next month with some more old-school riffs and moving chord shapes. Stay tuned. □

ILSAHN is a founding member of black metal band Emperor and guitar teacher to budding metalheads in his hometown of Notodden, Norway. His new solo album, *After*, will be released in January 2010 on Candlelight Records. Visit mnemosyne.no for more information.



TIME TO BURN

★ by MICHAEL ANGELO BATIO

TIME TRIPPIN'

SHIFTING METERS, AND HOW TO PLAY
"TIME TRAVELER"

ON DISC!

IN THIS MONTH'S column I'd like to focus on ways to incorporate shifting meters into riffs and licks in a musical way. For examples of this, we'll look at my song "Time Traveler," which appears on my *2X Again* CD.

First up is the "Time Traveler" intro, which is the only section of the song that is played in straight 4/4 time. The same riff appears later as the chorus section, but at that point it switches to 7/8 meter. As shown in **FIGURE 1**, bars 1-3, I begin by arpeggiating, from low to high, a series of three-note chord voicings. Be sure to allow all the notes of each voicing to ring together.

As you can see, I incorporate the use of open strings throughout this passage, which lends it a nice ringing quality. Try to keep your fret-hand fingers as "arched" as possible to avoid unintentionally blocking (muting) the open strings.

In bar 4, I switch to a quick palm-muted/alternate-picked run inspired by one of my all-time favorite guitarists, Al Di Meola. Essentially based on the E Mixolydian mode (E F# G# A B C# D), there are bits of *chromaticism* (consecutive notes that are half-steps apart) in there as well, which lend the riff its "warped" bluesy feel.

At the verse, which begins in bar 7, I switch to 7/8 meter and start the section with a repeated two-bar syncopated rhythm part that moves through the chord progression E5 C7 A7 G7. This is followed, starting in bar 9, with the single-note verse melody, which is played over the bass notes of the same progression: this melody closely follows the chord progression, outlining the E Aeolian mode (E F# G A B C D) over the E5 and C chords and switching to chordal arpeggiations of A and G.

On each pass through the

"Time Traveler"

FIGURE 1 Intro, bars 1-14

repeating two-bar progression, I vary the melodic line slightly in order to keep things interesting; the second time through (**FIGURE 1**, bars 11 and 12), I switch to fast alternate picking for a shred-style lick over the C chord. There is a slight variation the third time through, and then the fourth time is a restatement of the first two bars of the section.

This is a prime example of how to take a melodic motif, or theme, and create subtle twists in order to keep the song moving forward. At bar 17, I switch back to 4/4 meter, and the section ends in bar 18 with another shred-style alternate picked lick, played in straight 16ths and based

primarily on the chromatic scale.

I recommend experimenting with this concept when creating your own compositions: after you've written a riff, reconfigure it to fit a series of different meters by either adding or subtracting a quarter note, eighth note, 16th note, or whatever variation you can devise. The results will, no doubt, surprise you and open up some new doors of creativity.

This will be the last installment of *Time to Burn* for a little while. It's been a great pleasure to share these columns with you over the last three years, and hopefully the material we've covered has been useful to you. See you on the road! □



TALKIN' BLUES

★ by KEITH WYATT

ELEGANT TWISTS

CLASSIC TURNAROUNDS, PART 2

ON DISC!

LAST MONTH, we looked at classic chromatic blues-progression turnarounds—phrases that are part of the essential blues vocabulary and are designed to fit the end of a chorus. This month, we'll look at ways to build some interesting variations using these phrases as a foundation.

To briefly recap, chromatic turnarounds are constructed from half-step lines connecting the tones of the I dominant seven chord. They are arranged rhythmically to fill the space between beat one of the first bar of the turnaround and beat one of the second bar (in a 12-bar blues progression, these would be bars 11 and 12; in an eight-bar blues, bars 7 and 8). While there are only three such chromatic lines (**FIGURE 1**), they can be played in either direction, moved to different octaves, varied rhythmically or combined with one another to create a large number of variations.

All of the examples in this month's lesson begin on bar 9 of a 12-bar blues progression in the key of E, on the V chord, E7, and span the last four bars of the form, segueing into bar 1 of the next chorus to illustrate them in context. Turnarounds like these are typical of the laid-back, medium/slow-tempo guitar-driven shuffles of Chicago blues. You'll need to use hybrid picking (pick and fingers technique) to play many of the doublestops in the turnarounds. For a more traditional approach and sound, use straight fingerpicking.

Our first variation (**FIGURE 2**) involves adding half-step and whole-step embellishments to a classic chromatic sixth-interval turnaround line. For ease of playing, be sure to use the optimized fingerings indicated below the tablature for the trickier spots of this and all remaining examples.

FIGURE 3 elaborates on the same underlying chromatic phrase with a different melody. Chicago blues great Jimmy Rogers, well-

FIGURE 1

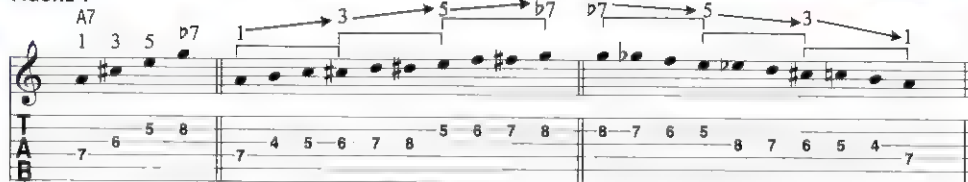


FIGURE 2

Medium Slow Shuffle (♩ = ♩♩) (all examples)

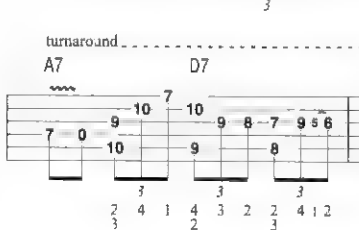
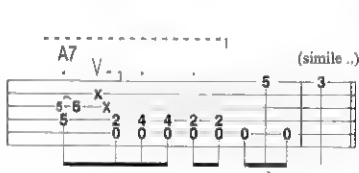
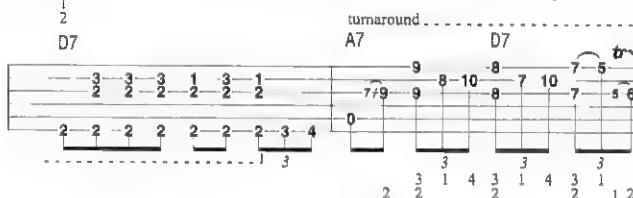
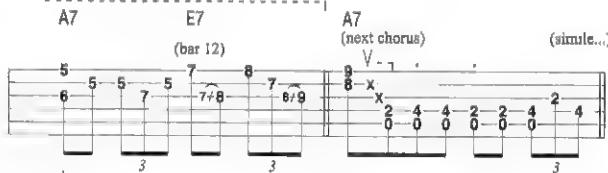
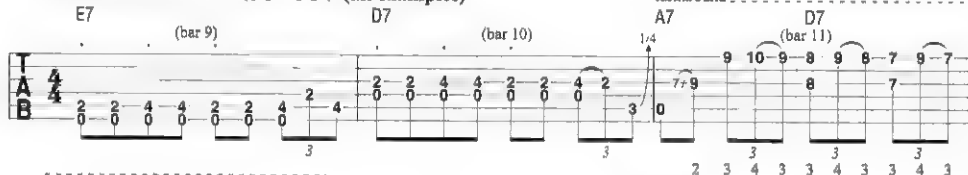
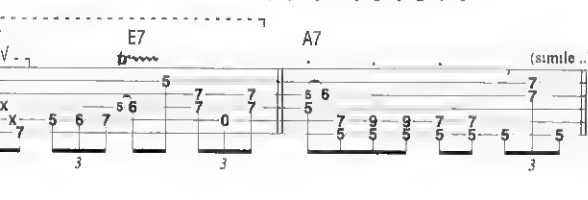
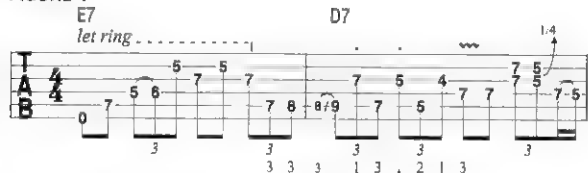


FIGURE 4



known both for his work with Muddy Waters and as a solo recording star, used a similar turnaround line in his classic recording, "That's Alright," adapted here to be playable in any key (the original is in E).

FIGURE 4 takes the Chicago approach even further, interweaving a chromatic phrase with an independent single-line melody. Take it slowly and again, mind the recommended fingerings to ensure a smooth performance.

FIGURE 5 harmonizes a blues lick in parallel

sixths, retaining the essential harmonic flow of a classic turnaround but with more melodic freedom. **FIGURE 6** interprets the same idea in a sort of counterpoint, with the bass line and melody moving separately two octaves apart. [Go to guitarworld.com/talkinblues to see the tab for **FIGURES 5** and **6**.]

You can continue to twist and turn classic chromatic turnarounds almost indefinitely. Next time, we'll look at turnaround strategies based on a more modern single-note style. □



GUITAR 101

FROM GIT INSTRUCTORS AT
MUSICIANS INSTITUTE

★ by SCOTT HENDERSON

MUTANT PENTATONICS

SIMPLE WAYS TO KILL CLICHÉS

THERE ARE A TON of lead guitar licks out there that have been done to death. Often, though, all you have to do to breathe new life into one of these worn-out maneuvers is put a little rhythmic twist on it. You're playing the same notes, but thanks to a new phrasing scheme, the lick suddenly sounds fresh and more interesting.

Many of the clichéd rock-blues moves I'm talking about are played in the most popular scale in the world for guitar players—the minor pentatonic. **FIGURE 1** illustrates the most widely used fingering pattern for this workhorse scale in the key of A minor. When soloing, many rock and blues players live in this "box," as it is commonly referred to, but aren't always able to use it to generate much more than standard, predictable moves. **FIGURE 2** is, in many ways, one such move, although the string skip—it hops over the second string—makes it perhaps a little more interesting than your average pentatonic fare. (When performing the descending string skip in this and all remaining examples, you'll need to either quickly move the tip of the index finger to the new string or form a barre across the strings.)

To make things a lot more interesting, try giving the lick a much less predictable sound by playing it with a "seven-against-four feel," as demonstrated in **FIGURE 3**. All we've done here is simply chop off one 16th-note from the eighth-note that concluded the original repeated two-beat phrase. Now, the line is exactly seven 16th-notes long, and it cycles with an unusual and

seemingly random sound against the underlying 4/4 pulse, creating a compelling rhythmic/phrasing effect known as *hemiola*. Notice how the line begins on a different metric location in the bar each time it's repeated. The key to understanding and really owning this phrasing is making sure you know where the quarter-note

FIGURE 1

A minor pentatonic scale



FIGURE 2

♩ = 75-95 (All examples)



FIGURE 3

Am7

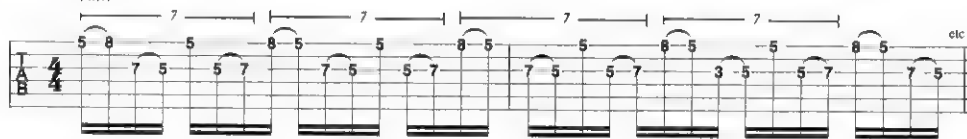


FIGURE 4

Am7

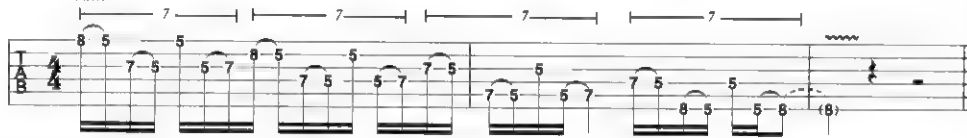


FIGURE 5

Am7

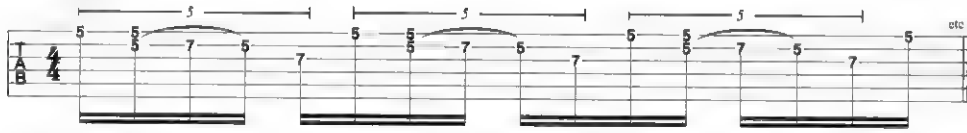


FIGURE 6

Am7 (Bm7 superimposed)



downbeats land each time the lick reinvents itself. To this end, I advise you to practice tapping your foot in quarter notes as you play.

Another way to make this seven-note pattern unpredictable is to move it to a new string group each time it repeats. As you'll discover when you play **FIGURE 4**, this is not hard to do, once you have the seven-against-four phrasing down. Of course, this rhythmic approach is just one of many you can take. Had enough of sevens?

Try a "five-against-four" lick, such as **FIGURE 5**.

My original inspiration for this stuff was Deep Purple's Ritchie Blackmore, who, early on, was my favorite rock guitarist—he was always pushing licks across bar lines in weird ways. Jazz players

such as John McLaughlin do this stuff too. Anyone who, like McLaughlin, has been influenced by East Indian music has a really sophisticated rhythmic vocabulary. From there, check out keyboard players, including Chick Corea and Herbie Hancock. They're both famous for playing lines that at first sound cliché but unfold in weird ways, or sound interesting because they've been shifted over one beat so that they start at an atypical place in the bar.

Keep in mind also that, just as we can make a line more interesting rhythmically by shifting the phrasing a 16th-note or more, we can also make it more harmonically interesting by shifting it up or down the neck while leaving the backing chord the same. For example, if we're in A minor, you might find it sounds cool to superimpose B minor pentatonic. This is as easy as taking **FIGURE 4** and, while leaving the background chord the same (Am7), moving the lick up a whole-step to the seventh position, as shown in **FIGURE 6**. □

Hear It Online at
guitarworld.com/henderson

SCOTT HENDERSON teaches, jazz, rock, fusion, and more at GIT, the Guitar Program at Musicians Institute, in Hollywood, California.

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Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"A New Level" - Pantera



DD-7



MT-2



PW-10

"Everlong" - Foo Fighters



CE-5



DS-2



CS-3

"Funk 49" - James Gang



RV-5



GE-7



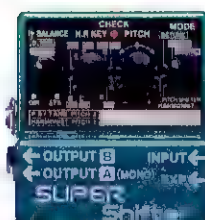
FBM-1

"Tears In Heaven" - Eric Clapton



AD-8

"Higher" - Creed



PS-5



MD-2



CS-3

"Wake Up" - Suicide Silence



RV-5



NS-2



GE-7



ML-2

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"WAKE UP" SUICIDE SILENCE

As heard on **NO TIME TO BLEED** (CENTURY)

Words and Music by Mitchell Lucker, Christopher Garza, Mark Heylman and Alexandro Lopez * Transcribed by Andy Aledort

7-string guitars in drop-A tuning (low to high, A E A D G B E).

5-string Bass tuning (low to high): A E A D G.

B♭maj7♭5



C5



B5



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Tab Book
go to page 30

A Intro (0:00)

Moderately ♩ = 132

N.C.(B♭m7)

1. Gtr. 1 (elec. w/heavy dist.) P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. 1/4

T A B 1 1 4 4 1 1 4 4 1 1 1 (1) 1 1 1 1 4 4 1 1 4 4 1 1 1 (1) 1 1

Gtr. 2 (elec. w/heavy dist.) P.M. 1/4

T A B (4) (4) (4) 4 4 4 4 (4) 4 4

Bass Fig. 1. Bass 1 1 4 4 1 1 4 4 1 1 1 (1) 1 1 2

2. B 1st Verse (0:15)

Wake up wake up

This is no hallucination

5 Gtrs. 1 and 2 P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. 1/4 (repeat previous two bars) 2

T A B 4 4 1 1 1 1 4 4 1 1 4 4 1 1 1 (1) 1 1 2

Bass 4 4 1 1 1 1 4 4 1 1 4 4 1 1 1 (1) 1 1 2

10 This is what we have become This is what dreams are made of

Gtrs. 1 and 2 2 2

Bass plays Bass Fig. 1 twice

C (0:29)

Go

look

in the mirror

N.C.(Am)

14 Gtrs. 1 and 2 P.M. 1/4 (repeat previous bar) P.M. 1/4

0 0 0 0 0 3 (3) 0 0 0 0 0 0

Bass 0 3 (3) 0 0 0 0 0 0

D 2nd and 3rd Verses (0:36, 1:13)

1., 3. Wake
2., 4. This
* This
** This

up
no
what
now

Wake
hallucination
what

up

we
dreams

have

are

become

4th time on 3rd Verse, skip ahead to E

made

of

*3rd Verse, third time
**3rd Verse, fourth time

18 N.C. Gtr. 1 P.M. (play 4 times)

Gtr. 2 P.M. (play 4 times)

Bass (play 4 times)

E (0:51)

Fast ♩ = 232

N.C. (Bbm)

Gtrs. 1 and 2

P.M. all notes on bottom string until D 3rd Verse

(Bm)

3. face

4. here

(Bbm)

(Bm)

20 Bass

1. Do
2. I
3. Or
4. I

we
can't
are
can't

we

1., 3.
still

just

not

exist

2., 4.

see

see

my

my

23 (C#m)

N.C.

N.C.

face

(Bbm)

(Bm)

(Bbm)

(Bm)

go back to D 3rd Verse

26 Bass

F (1:29)

28 N.C.(A5)

G Bridge (1:37)

N.C.(E♭5)

Gtr. 1 (w/Whammy pedal set one octave lower)

32 Rhy. Fig. 1

Wake up Wake up

(C5)

Wake up Wake up

end Rhy. Fig. 1

Gtr. 2

Bass
Bass Fig. 2

end Bass Fig. 2

Wake up Wake up

(2nd time)

Wake up you motherfucker

Wake up Wake up

(E♭5)

Gtr. 1 repeats Rhy. Fig. 1 (see bar 32)

36 Gtr. 2

Bass repeats Bass Fig. 2 (see bar 32)

H Guitar Solo (2:07)

N.C.(E♭5)

Gtr. 1 plays Rhy. Fig. 1 four times (see bar 32)

40 Gtr. 2

Bass plays Bass Fig. 2 four times (see bar 32)

(E♭5)

Gtr. 2

Gtr. 2

48 (E♭5)

*Let ring next two bars

I 4th Verse (2:36)

Wake up Wake up This is more than you bargained for

N.C.(B \flat m7)
Gtr. 1
P.M.₇

56 $\frac{1}{4}$ P.M.₇ $\frac{1}{4}$ P.M.₇ Gtrs. 1 and 2 2

Bass plays Bass Fig. 1 three times (see bar 1)

It took so long so you want some more You did too much man you did too much

Gtrs. 1 and 2 2 P.M.₇ $\frac{1}{4}$ P.M.₇ $\frac{1}{4}$ P.M.₇

Bass $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$

J Outro (2:52)

B \flat maj7 \flat 5 C5 B5 B \flat (b5) C5 B5 B \flat (b5) (play 4 times)

64 P.M.₇ P.M.₇ P.M.₇ P.M.₇

(play 4 times) (play 4 times)

Wake up Wake up B \flat maj7 \flat 5 C5 B5 B \flat (b5) C5 B5 B \flat (b5) C5 B5 B \flat (b5) C5 B5 B \flat (b5) (play 3 times)

67 P.M.₇ P.M.₇ P.M.₇ P.M.₇

(play 3 times)

Wake up Wake up B \flat (b5) C5 B5 B \flat (b5) C5 B5 B \flat (b5) Wake up wake up

71 P.M.₇ P.M.₇ P.M.₇ P.M.₇

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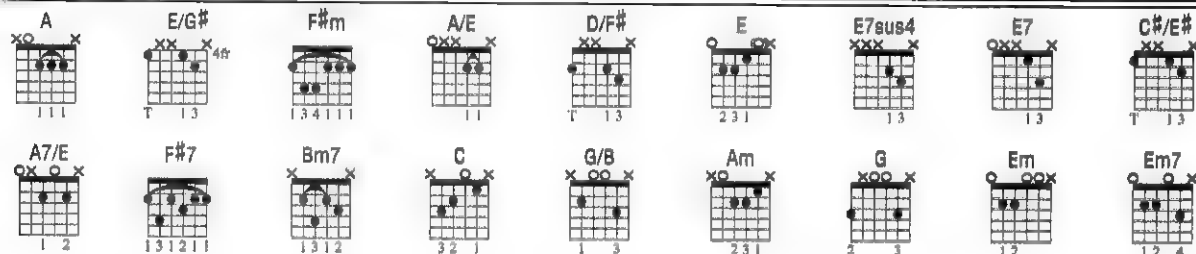


"TEARS IN HEAVEN" ERIC CLAPTON



As heard on **UNPLUGGED (REPRISE)**

Words and Music by **Eric Clapton and Will Jennings** * Transcribed by **Jeff Perrin**



A Intro (0:00)

Slowly ♩ = 78

A E/G# F#m A/E D/F# E7sus4 E7 A

Gtr. 1 (nylon-strg. acous.)

Rhy. Fig. 1

fingerstyle; let ring throughout

end Rhy. Fig. 1

1

B 1st Verse (0:12)

Would you know my name

If I saw you in heaven

A E/G# F#m A/E D/F# A/E E A/E E7

5

Rhy. Fig. 2

Rhy. Fig. 2a

* Substitute notes in parentheses when Rhy. Fig. 2a is recalled.

Would it be the same

If I saw you in heaven

A E/G# F#m A/E D/F# A/E E A/E E7

9

end Rhy. Fig. 2

end Rhy. Fig. 2a

C 1st Chorus (0:37)

I must be strong C#m/E# and carry on A7/E

13 Rhy. Fig. 3

'cause I know Bm7 I don't belong E7sus4 here in heaven

D (0:55)

A E/G# F#m A/E D/F# E7sus4 E7 A

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

Gtr. 2

Rhy. Fig. 4

end Rhy. Fig. 4

E 2nd Verse (1:07)

Would you hold my hand A E/G# F#m If I saw you in heaven A/E D/F# A/E E A/E E7

Gtr. 1 plays Rhy. Fig. 2 (see bar 5)

Gtr. 2 plays Rhy. Fig. 2a (see bar 5)

Bass

F 2nd Chorus (1:31)

I'll find my way F#m C#m/E# through night and day A7

Gtr. 1 plays Rhy. Fig. 3 (see bar 13)

Gtr. 2 plays Rhy. Fig. 3a (see bar 13)

"TEARS IN HEAVEN"

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G (1:50)

A E/G# F#m A/E D/F# E7sus4 E7 A

Gr. 1 plays Rhy. Fig. 1 simile (see bar 1)

Gr. 2

37

Gtr 1 and 2

Bass

H Bridge (2:02)

Time can bring you down time can bend your knees

C G/B Am D/F# G D/F# Em Em7 D/F# G

Gr. 1

41

Gr. 2

Bass

Time can break your heart have you begging please begging please

45

C G/B Am D/F# G D/F# E A/E E7

I Guitar Solo (2:27)

49

A E/G# F#m A/E D/F# A/E E A/E E7

53

A E/G# F#m A/E D/F# A/E E A/E E7

J 3rd Chorus (2:51)

Beyond the door

there's peace I'm sure

F#m

C#/E#

A7/E

Gtr. 1 plays Rhy. Fig. 3 (see bar 13)

Gtr. 2 plays Rhy. Fig. 3a (see bar 13)

Bass

57

and I know

there'll be

no more

tears in heaven

F#7

Bm7

E7sus4

60

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PLAY BASS DVD at www.guitarworld.com/store.

K (3:09)

A

E/G#

F#m

A/E

D/F#

E7sus4 E7

A

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

Gtr. 2 plays Rhy. Fig. 4 (see bar 19)

63

L 3rd Verse (3:21)

Would you know

my name

if I saw you in heaven

A

E/G#

F#m

A/E

D/F#

A/E

E

A/E

E7

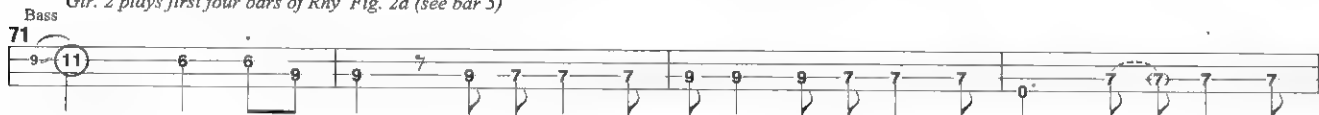
Gtr. 1 plays Rhy. Fig. 2 simile (see bar 5)

Gtr. 2

67

"TEARS IN HEAVEN"

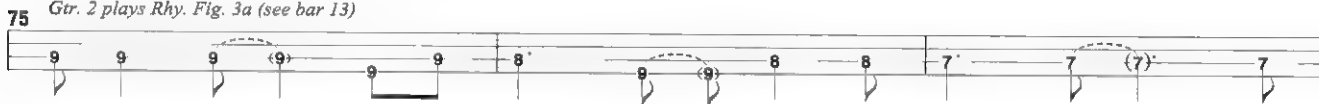
Would it be the same If I saw you in heaven
A E/G# F#m A/E D/F# A/E E A/E E7
Gtr. 2 plays first four bars of Rhy. Fig. 2a (see bar 5)



M 4th Chorus (3:46)

I must be strong and carry on
F#m C#m/E# A7/E

Gtr. 1 plays Rhy. Fig. 3 (see bar 13)
Gtr. 2 plays Rhy. Fig. 3a (see bar 13)

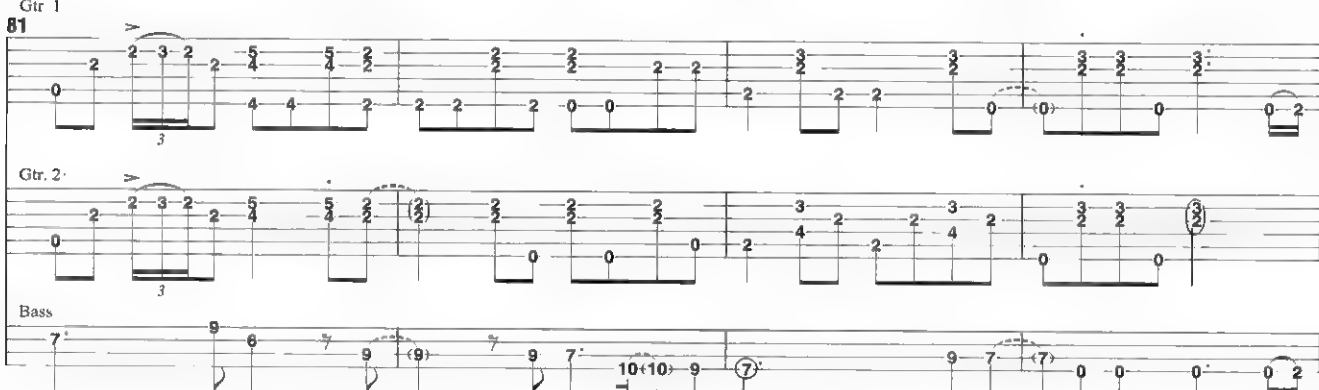


'cause I know I don't belong here in heaven
F#7 Bm7 E7sus4



N Outro (4:04)

'cause I know I don't belong here in heaven
A E/G# F#m A/E Bm7 E7sus4



Freely





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"A NEW LEVEL" PANTERA

As heard on **VULGAR DISPLAY OF POWER** (EAST WEST)

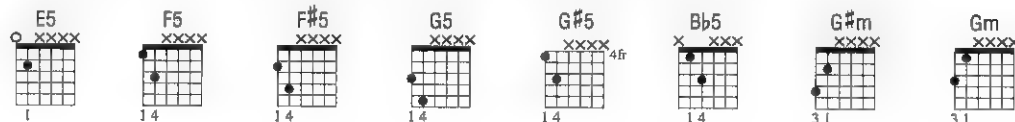
Words and Music by **Vincent Abbott, Darrell Abbott, Rex Brown and Phil Anselmo** * Transcribed by **Jeff Perrin**

All guitars are tuned down a little more than one whole step (low to high, D G C F A D, slightly flat).

Bass tuning, low to high: D G C F, slightly flat.

All music sounds approximately one and one quarter steps lower than written (key of D minor, slightly flat).

To play along with the recording, detune all strings one whole step, then an additional 40 cents lower (almost a quarter tone).



A Intro (0:00)

Freely

Moderately Fast ♩ = 138
(w/half-time feel)

*Gtr. 1 (elec. w/dist.)

E5 F5 F#5 E5 F5 F#5 G5 E5 F5 F#5 G5 G#5 Bb5

E5 F5 F#5 E5 F5 F#5 G5 E5 F5 F#5 G5 G#5 Bb5

1

*doubled throughout
**Tremolo effect produced by rapidly rubbing edge of pick against string while simultaneously performing slow pick scrape

Bass w/pick Bass Fig. 1 (play 4 times) (repeat previous two bars) 2

E5 F5 F#5 E5 F5 F#5 G5 E5 F5 F#5 G5 G#5 Bb5

E5 F5 F#5 E5 F5 F#5 G5 E5 F5 F#5 G5 G#5 Bb5

6

Gtr. 1 light P.M.

Bass plays Bass Fig. 1 twice (see bar 2)

10

Gtr. 1 N.C.(E5) Bb5 N.C.(E5) Bb5 N.C.(E5) Bb5 E5 (end half-time feel)

P.M.

Bass

Slightly Faster ♩ = 150

N.C.(E5)

14

P.M.

(play 3 times)

(play 3 times)

17 P.M. (play 3 times) E5 G#m Gm

B Verses (0:52, 1:31)

1. Now a new look in my eyes my spirit rise
(2.) minding new plea for unity between us all
Forgot the past stand

N.C.(F5)

19 P.M.

present tense works and lasts Got shit on pissed on spit on
death before divided fall in mock military order order on

22 P.M. P.M.

C Pre-Chorus (1:06, 1:46)

stepped on fucked with pointed at by lesser men New life
vulgar power impatient because time is shorter

F5 G#m Gm

N.C.(F5)

25 P.M.

in place of old life unscarred by trials

29 PM

D 1st and 2nd Choruses (1:13, 1:52)
(w/half-time feel)

2nd time on 2nd Chorus,
skip ahead to **E** Interlude
of

confidence A new and level power

E5 F5 F#5 E5 F5 F#5 G5 E5 F5 F#5 G5 G#5 Bb5 E5 F5 F#5 E5 F5 F#5 G5 E5 F5 F#5 G5 G#5 Bb5

Gtr. 1

32 2

Bass plays Bass Fig. 1 twice (see bar 2)

(end half-time feel)
N.C.(E5)

1st time, go back to **B** 2nd Verse
2. De -

36 P.M.

E Interlude (2:06)
(continue half-time feel)

E5 F5 E5

N.C. E5
(let ring next 8 bars)

39 P.M.

Gtr. 1

Gtr. 2 (w/dist. and wah)
*Gtr. 2 plays bottom note only.
*Gtr. 1 lets E5 chord ring for next 8 bars

3rd time That's
(play 3 times)
(E5)

N.C. (Gm) (Am) (Bbm) (Am) (E5) (Gm) (Am) (Bbm) (Am)

Gtr. 2 (w/wah)

43 Rhy. Fig. 1

Bass

let ring

(on repeat end half-time feel)

N.C. (Gm) (Am) (Bbm) (Am) (E5) (Gm) (Am) (Bbm) (Am) (E5)

Gtr. 2 plays Rhy. Fig 1 twice (see bar 45)

Gtr. 1

(end half-time feel)

F **Guitar Solo** (2:43)

Gtr. 1

(G5)

(F5)

(E5)

56

17 17 17 15 12 18 18 18 15 12 17 17 17 15 12 18 18 18 15 12 17 17 17 15 12 15 12 17-17-15-12 15 14-12-14-12 15 12 15 14 12 14 12

3 6 6 6 6 3 6 6

7 7 7 7 7 7 7 7 7 7 7 7 5 5 7 7 7 7 7 7 5 5 8 8

(G5) (F5)

58

(E5)

60

(G5) (F5)

62

(E5)

64

(G5) (F5)

66

G (3-09)

spoken: Some go to drive Can't lose no fucking surrender Hey you little
familiar with barrier looking forward to rain on you

N.C.(E5)

Gtr. 2

w/fbk (pitch G)

fuck	No	Can't respect	lose gets	no one	nowhere	No	fucking surrender	Can't Show	lose respect	whoa
------	----	---------------	-----------	--------	---------	----	-------------------	------------	--------------	------

2 Gtr 1 PM (wah off)

The image shows a musical score for guitar and bass. The guitar part (Gtr 1) is in the treble clef and features a series of eighth notes with a 'PM' (pick mute) instruction. The bass part is in the bass clef and features a series of eighth notes. Both parts have a 'wah off' instruction. The notation includes various musical symbols such as notes, rests, and a 'Z' symbol.

H 3rd Chorus (3 23)
(w/half-time feel)

level confidence power	(new (of (such	level) confidence) power)	A new of and
------------------------------	----------------------	---------------------------------	-----------------------

level										(a new level)										A new of									
E5	F5	F#5	E5	F5	F#5	G5	E5	F5	F#5	G5	G#5	Bb5																	

E5 F5 F#5 E5 F5 F#5 G5 E5 F5 F#5 G5 G#5 Bb5

E5 F5 F#5 E5 F5 F#5 G5 E5 F5 F#5 G5 G#5 Bb5

76 *(play 4 times)* PM

Bass plays Bass Fig. 1 twice (see bar 2)

Bass plays Bass Fig. 1 twice (see bar 2)

Bass plays Bass Fig. 1 twice (see bar 2)

Bass plays Bass Fig. 1 twice (see bar 2)

confidence					(of					confidence					and					power					(of					power)				
E5	F5	F#5	E5	F5	F#5	G5	E5	F5	F#5	G5	G#5	Bb5	E5	F5	F#5	E5	F5	F#5	G5	E5	F5	F#5	G5	G#5	Bb5									
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1									

80 light P.M. -----

Bass plays Bass Fig. 1 twice (see bar 2)

I **Outro** (3.50)

Life	kills	life	kills	life	kills
NC					E5

[illegible]

The Pedals That Make The Tone

For exclusive tips on how to sound like this song, visit www.BossUS.com/tone

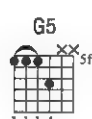
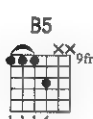
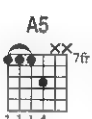
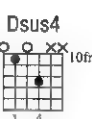
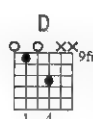
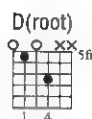
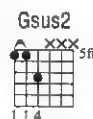
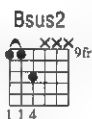
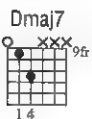


"EVERLONG (ACOUSTIC)" FOO FIGHTERS

As heard on **GREATEST HITS** (RCA)

Words and Music by **David Grohl** * Transcribed by **Jeff Perrin**

Guitar is in drop-D tuning (low to high, D A D G B E).



A Intro (0:00, 0:46, 1:58)

Moderately Fast ♩ = 144

Dmaj7

Bsus2

Acous. gtr.

let ring throughout

1

5

(play repeat on 1st Intro only)

B Verses (0:23, 0:58, 2:10)

1. Hello

2. Come

3. Breathe

down

out

I've

and

so

waited

waste

I

here

away

can breathe

you

with

you

me

in

Bsus2

8

12

Tonight
Slow
And

now

I

you

I

throw

wanted

know

myself

it

you've

into

always

been

be

been

Bsus2

15

19

1st Verse, go back to [A] Intro

Rhy. Fill 1

Substitute Rhy. Fill 1 first time (see previous bar)

"EVERLONG (ACOUSTIC)"

C Pre-chorus (1:21, 2:33)

wonder And I when I sing along with you

Dmaj7 D(root) Dsus2 D Dsus4 A5 Dmaj7 D(root) Dsus2 D Dsus4 B5

22

D Chorus (1:34, 2:46, 3:38)

(1.) If everything could ever feel this real forever
(2.) If anything could ever be this good again

the only thing I'll ever ask of you You've got to promise not to

27

G5 D(root) B5

31

G5 D(root) A5

3rd Chorus, skip ahead to G Outro 1st time, go back to A Intro

step when I say when She sang

34

G5

E Interlude (3:10)

Dmaj7 Bsus2

37

Gsus2 Bsus2

41

F Bridge (3:21)

(3.) wonder (2.) And I go back to D Chorus

(4.) when I sing along with you

Dmaj7 D(root) Dsus2 D Dsus4 Dmaj7 D(root) Dsus2 D Dsus4 B5

44

(play 4 times)

decreasing 4th time:

G Outro (3:58)

(1st time) when

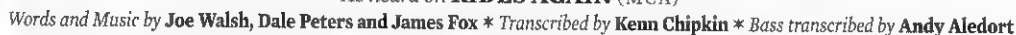
G5 Dmaj7

48

(play 3 times)

rit

For exclusive tips on how to sound like this song, visit www.BossUS.com/tone



130 GUITAR WORLD

D Ensemble Riff (0:27, 1:04, 2:39)

I don't think that's acting right
You don't think that I know your plan
If you're gonna act that way

you don't think it's
what you try'n to
think there's trouble

showing
hand
brewing
me

9 P.M. D/A A7 D6/A G/B D/A A7 P.M. P.M. N.C. (A minor pentatonic riff) A5 light P.M.

12 N.C. light P.M. A5 N.C. light P.M.

15 (B minor pentatonic riff) light P.M. B5 N.C. light P.M. B5 light P.M.

3rd time, skip ahead to [G] Outro 1.

18 N.C. light P.M. E7#9 A7 D/A A7 D/A G/B D/A A7

E Percussion Break (1:30)

2. A7 D/A A7 D/A G/B D/A A7 N.C. 15

21 15

F Re-intro (2:12)

N.C.

drums tacet

P.M.

reverse

rake

1/2

*pluck string w/middle finger

38

41

A7 D/A A7 D/A A7

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

43

D/A A7 D/A A7

go back to **C** Verse

G Outro (3:00)

A7 D/A A7 D/A G/B D/A A7 D/A A7 D/A G/B

45

48

D/A A7 D/A A7 D/A G/B D/A A7

51

D/A A7 D/A G/B D/A A7 D/A A7

54

D6/A A7 D/A A7 D/A A7

57

D/A A7

let ring

60

D/A A7 D/A A7 D/A A7

let ring

63

D/A A7 D/A A7

Fade out

The Pedals That Make The Tone

For exclusive tips on how to sound like this song, visit www.BossUS.com/tone



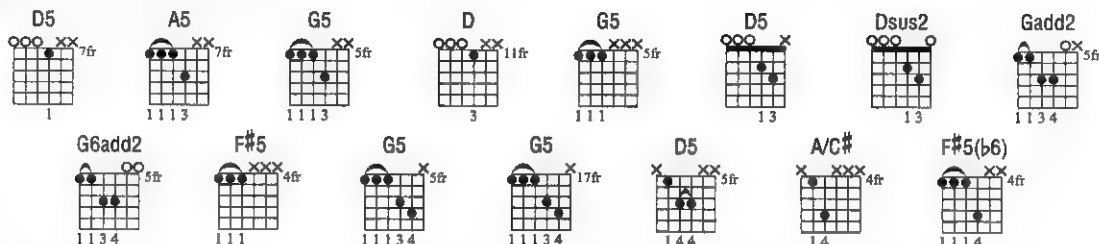
"HIGHER" CREED

As heard on **HUMAN CLAY** (WIND-UP)

Words and Music by **Mark Tremonti and Scott Stapp** * Transcribed by **Andy Aledort**

Guitars are in drop-D tuning (low to high, D A D G B E).

Bass tuning (low to high): D A D G.



A Intro (0:00)

Moderately Slow ♩ = 78

D5 *Rhy. Fig. 1* *let ring* **A5**

*Gtr. 1 (clean elec.)

G5 *cont. simile* **D5** *end Rhy. Fig. 1*

**Gtr. 2 (elec. w/heavy dist.)

**doubled

Bass

P.M. - - -

(0:13) **D5** **A5**

Gtr. 1 repeats Rhy. Fig. 1 (see bar 1)

5 **Gtr. 2**

Bass

7 **G5** **G5 D5** **G5 D5** **G5 D5** **1. When**

B Verses (0:25, 1:39)

dreaming (2.) though I I'm guided would like our world another to change world it helps me to a - ap -

9

Gtr. 1 (play simile on 2nd Verse)

Gtr. 2

Bass

Bass Fig. 1

gain those nights and those dreams At But

11

Gtr. 1

Bass

end Bass Fig. 1

sunrise I fight to stay asleep all those nights 'cause I don't wanna leave the the
my friend I'd sacrifice if I could make the

13

Bass plays Bass Fig. 1 twice simile (see bar 9)

comfort of this the place same 'Cause there's a The
earth and my dreams the same

15

hunger a longing to escape is from the life I live when
only difference to is to let love replace

17

I'm awake all our hate So let's

19

G6add2

C 1st and 2nd Pre-choruses (1:02, 2:16)

go there Let's make our escape Come on let's go there Let's

F#5 G5 F#5

Gtr. 2 *Rhy. Fig. 2*

21 P.M. -----

Bass

D Chorus (1:14, 2:28, 4:07)

ask can we stay Can you take me higher

G5 D5 A/C#

24 P.M. -----

end Rhy. Fig. 2

Bass Fig. 2

to a place where blind

G5 F#5(b6) D5 A/C#

26 -----

men see Can you take me higher

G5 F#5(b6) D5 A/C#

28 -----

end Bass Fig. 2

to a place with golden

G5 F#5(b6) D5 A/C#

38 -----

3rd Chorus, skip ahead to [J]

1. *go back to B 2nd Verse* | 2

32 **G5** **F#5(b6)** **D5** *streets* **2. Al -** **G5** **F#5(b6)** **D5** *streets* **So let's**

E 3rd Pre-chorus (2:53)

go there (So let's go there) And let's go there (And let's go there) Come on let's

F#5

G5

Gtr. 2 plays Rhy. Fig. 2 (see bar 21)

Gtr. 1 (organ arr. for elec. gtr., set back in mix)

34

p
Bass

go there
(Come on let's go there)

Let's ask can we stay

F#5 G5

[illegible]**F** Intro Reprise (3:06)

D5

A5

Gtr. 2 *Gtr. 1 plays Rhy. Fig. 1 (see bar 1)*

38

Bass

G5

G5 D5

G5 D5

G5 D5

Rhy. Fill 1 (3.15)

Gtr 1 D

4/4 12 11 11 (11) 11 9 11 (11) 11 11 12 11 11 11

G Bridge (3:18)

(1.) Up high I feel like I'm alive
(2.) Said up high I'm strong enough to take

D5

A5

Gtr. 1 plays first three bars of Rhy. Fig. 1 second time (see bar 1)

42

P.M. --

for these the dreams very and make

1. first time

G5

G5 D5

G5 D5

G5 D5

44

P.M. --

2.

N.C.(D) them mine

H Interlude (3:42)

D5

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

46

P.M. --

A5

G5

D

48

pitch. F#

I (3:55)

Said up high I'm strong enough to take

Gtr. 1

D5

A5

51

Bass

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

SOUND

MARSHALL HAZE 15 AMPLIFIER 148 ESP PHOENIX-II ELECTRIC GUITAR 150 JET CITY JCA20H AMPLIFIER 152 EPIPHONE EXPLORER-GT AND SPECIAL II-GT ELECTRIC GUITARS 154



TOWER OF POWER

Marshall Haze 15 guitar amplifier

* BY CHRIS GILL

MOST GUITARISTS associate the name Marshall with 100- or 50-watt tube amplifier stacks, but the company has also produced some impressive low-watt heads and combos over the years that provide killer Marshall tone at lower volumes. Marshall currently offers faithful reproductions of two of its classic 18- and 20-watt beasts, but these amps are outrageously expensive and not entirely suited to the needs of players who want a versatile low-watt amp to gig with.

Marshall's new Haze Series amps are the latest addition to the company's low-watt legacy, but unlike Marshall's recent retro reissues, these products are new designs that follow

the growing trend of affordable mini tube amps that provide outstanding tones and flexible features. The Haze Series consists of the 15-watt MHZ15 Haze 15 head with matching MHZ112 1x12 angled and straight cabinets and the 40-watt MHZ40C 1x12 combo. Both models feature channel switching and built-in digital effects, and they're loud enough to gig with, yet quiet enough for the studio or late night jamming. The Haze 15 with one or two MHZ112 cabinets is perfect for guitarists who love Marshall stack styling but don't want the cops to show up when they just can't resist the urge to turn it up to 11.

FEATURES

WHILE THE HAZE 15 head's power rating, weight and low price are comparable to other mini tube heads

GG

THE HAZE 15 HEAD WITH MATCHING MHZ112 CABINETS OFFERS BIG MARSHALL TONES IN A MINI STACK.

on the market, the amp's chassis and matching 1x12 speaker cabinet are larger than most of competing products. As a result, guitarists shouldn't suffer any size anxiety like they would by using other undersized rigs onstage. The Haze 15's power section features a pair of 6V6 tubes that provide 15 watts of output, and three ECC83 (12AX7) tubes deliver more than ample gain. A Normal channel with a single volume control handles clean and overdrive tones, while an Overdrive channel with gain and volume controls lets you dial in varying levels of distortion and crunch. Both channels share a bright switch and a single set of traditional Marshall bass, middle and treble controls.

The Haze 15 distinguishes itself from most of its competitors by offering built-in digital effects. Two

CHECK

SCHecter HELLRAISER SOLO-6 ELECTRIC 156 DANELECTRO HODAD AMP 156 MXR FULLBORE METAL DISTORTION PEDAL 156 GENZ BENZ SHUTTLE 9.0 HEAD & UBER BASS CAB 158



QUALITY & DESIGN

SPECS

LIST PRICES: MHZ15 head, \$840.00; MHZ112, \$350.00
MANUFACTURER: Marshall, marshallamps.com
OUTPUT: 15 watts
TUBES: Two 6V6 (power amp), three ECC83 (preamp)
SPEAKER: Celestion G12-66 Marquee 12-inch, 16 ohms
CHANNELS: Normal, Overdrive
FRONT PANEL: Power on/off, effect select switch, effect adjust, effect depth, reverb level, bass middle, treble, overdrive volume, Overdrive channel gain, channel select switch, bright switch, Normal channel volume, 1/4-inch input
EFFECTS: Echo/vibe/chorus, reverb
REAR PANEL: 1/4-inch footswitch jack, one 16-ohm and one eight-ohm speaker output (can be used as two 16-ohm outputs)
OTHER: Footswitch for controlling channel switching and effects on/off

ON DISC!



The Haze footswitch gives control over channel, boost, reverb and effects.

effects are available at once—reverb and echo/vibe/chorus. The reverb effect has a level control that clicks off at zero, which lets you completely bypass the effect if desired. The echo/vibe/chorus effect has a push switch for selecting the desired effect, an Adjust control for dialing in delay time or vibe/chorus speed, and a depth control for tweaking vibe/chorus depth or delay level. The depth control also clicks off at zero to bypass the echo/vibe/chorus effect.

In addition, the Haze 15 ships with a footswitch controller that lets you switch channels and bypass or engage the effect section.

PERFORMANCE

IF YOU'VE HAD your eye on a mini tube amp but want authentic Marshall tone and styling, your wait is over. The Haze 15 delivers true Marshall tone, with that distinctive midrange bark and snarl, crushed safety-glass harmonic sparkle and low-end woof that have made the company's amps essential rock hardware. The Overdrive channel gets down and dirty in a hurry, and with the gain cranked all the way up the amp sounds mean and meaty, like a JCM800. The amp sounds a little dark and muddy at low-volume/high-gain settings, but the tone becomes considerably more lively, clear and bright when the volume level is turned up and the 6V6 tubes push the power amp section into overdrive.

The Haze's Normal channel provides outstanding clean headroom,

producing clear, bell-like tones that fall between those of a Fender Deluxe Reverb and Marshall's own under-rated clean personality. Cranked up with the volume control set between three to five o'clock, gritty, "Plexi"-style overdrive emerges. The Normal channel pumps out an impressive amount of punchy, gut-thumping bass, aided by the closed-back MHZ112 cabinets' additional "breathing room."

The built-in effects add professional, studio-quality polish to the animalistic tendencies of the Haze's natural tube tones. The echo effect produces up to one second of delay, but the depth control stops just short of unity, so you can't quite generate syncopated Edge-style dotted eighth-notes effects. The vibe and chorus effects both sound nice and thick, perfect for playing Robin Trower or Police covers, while the reverb effect accurately emulates the sound of spring reverb, but it never gets washed out, overly boingy or drippy, like some spring reverb units can.

One useful feature of the effect section is that each channel automatically stores the last effect setting you dialed in, so you can switch from a lush clean tone with reverb and chorus to distortion with a tight slap-back echo and no reverb just by changing channels. If you prefer that classic bone-dry Marshall tone, it's better to turn both effects off than to bypass them, as the amp sounds a little louder, punchier and more gangly with the effects entirely off.



With two MHZ112 matching cabs

THE BOTTOM LINE

FOR LESS THAN A GRAND on the street, the Haze 15 head with two matching MHZ112 cabinets offers big Marshall tones in a mini stack that you can haul around in a Smart car. If you've waited to take advantage of the mini-amp trend but wanted true Marshall tone, the Haze is the clear winner. **8C**

PRO	CON
GENUINE MARSHALL TONE • VERSATILE EFFECTS • CHANNEL SWITCHING • AFFORDABLE	NO EFFECT LOOP

THRASH AND BURN

ESP Phoenix-II electric solidbody guitar

* BY CHRIS GILL

IN ITS ORIGINAL "reverse" form, the Gibson Firebird is one of the all-time coolest guitar designs, but it always seems to be overshadowed by its other radical-shaped cousins, like the Explorer and Flying V. The Firebird is distinguished from the flock by several uncommon deviances, including a neck-through-body design and reverse headstock. In addition to looking pretty damn cool, the guitar is exceptionally well balanced and comfortable to play.

With the Phoenix-II, ESP resurrects the reverse Firebird body style while it introduces a few differences that keep the guitar from being a clone of the original. The result is a guitar that combines classic aesthetic appeal with modern performance benefits designed to please a wide variety of players. If you've always loved the look and feel of a classic Firebird but your tastes lean more toward contemporary pickups, hardware and setup, the ESP Phoenix-II will light your fire.

FEATURES

WHILE THE PHOENIX-II features a neck-through-body design, its neck is made of maple rather than a laminate of mahogany and walnut. Like a Firebird, it features two mahogany body wings attached to either side of the maple center block, but the wings fit flush against the back surface and are thicker than the Firebird's. As a result, the Phoenix feels a little heavier and more substantial, but its generously contoured waist retains all the playing comfort of the original design.

The wood on the Phoenix's neck is sealed but unpainted, so it has the raw feel of exposed wood, and it has a thin, U-shaped contour with that flat, fast action that so many players prefer today. With its 25 1/2-inch scale, the neck feels more like a Fender than a Gibson, although its smoothly polished extra-jumbo frets, flawless bound ebony fingerboard and 1.65-inch nut width will help Gibson players feel right at home. Pearl flag inlays decorate the fingerboard, giving the Phoenix a classy, deluxe appearance.

Like other ESP Standard Series instruments, the Phoenix-II is

equipped with premium-grade hardware, including Gotoh Magnum locking tuners, a Gotoh Tune-o-matic bridge and stop tailpiece, and Seymour Duncan JB (bridge) and '59 (neck) humbucking pickups. All of the hardware is chrome finished, which provides a classy complement to the Snow White and Midnight Black finish options and the instrument's overall two-tone styling. Controls are stripped down to just a master volume and a master tone control, with the three-position pickup selector switch located conveniently between the knobs.

PERFORMANCE

ESP GUITARS ARE renowned for their outstanding playability and fast action, and the Phoenix-II is no exception. The frets are big, wide and meaty, but thanks to their relatively low height and smooth, flat profile, they allow your fingers to glide over them with ease. Whether you play with a light touch or prefer to dig in deep, the frets ensure that every note rings through with clarity and outstanding definition. The gentle, slightly flat curve and thin depth of the neck profile, combined with the neck's raw wood feel, allow you to play as fast as you please but still keep your fretting hand nice and steady when you want to shift down to a lower gear.

As mentioned above, the guitar is somewhat heavy, but the curvy, contoured shape is so comfortable that you don't really notice its heft. The body is very well balanced, and it's comfortable to play even when you're sitting down.

Thanks to the maple center neck-through-body block, 25 1/2-inch scale, reverse headstock and extended lower bass bout, the Phoenix-II delivers bright treble sparkle and incredibly deep, well-defined bass with almost instantaneous attack. The thick mahogany body wings prevent the overall tone from becoming overly bright and twangy, keeping the midrange focused and full. The Phoenix sounds like a hi-fi version of an SG with a wider frequency range, more responsive dynamics and improved sustain. Whether you play classic rock or modern metal, the Duncan JB and '59 pickups sound exceptionally full-bodied and articulate with everything from clean to distorted amp settings.



SPECS

LIST PRICE: \$1,899.00

MANUFACTURER:

ESP Guitars,

espguitars.com

SCALE LENGTH:

25 1/2 inches

FINGERBOARD: Ebony

with pearl flag inlays

FRETS: 22

BODY: Maple

neck-through with

mahogany wings

NECK: Maple

BRIDGE: Grover

Tune-o-matic and stop

tailpiece

PICKUPS: Seymour

Duncan JB (bridge) and

'59 (neck)

TUNERS: Gotoh

Magnum locking

CONTROLS: Master

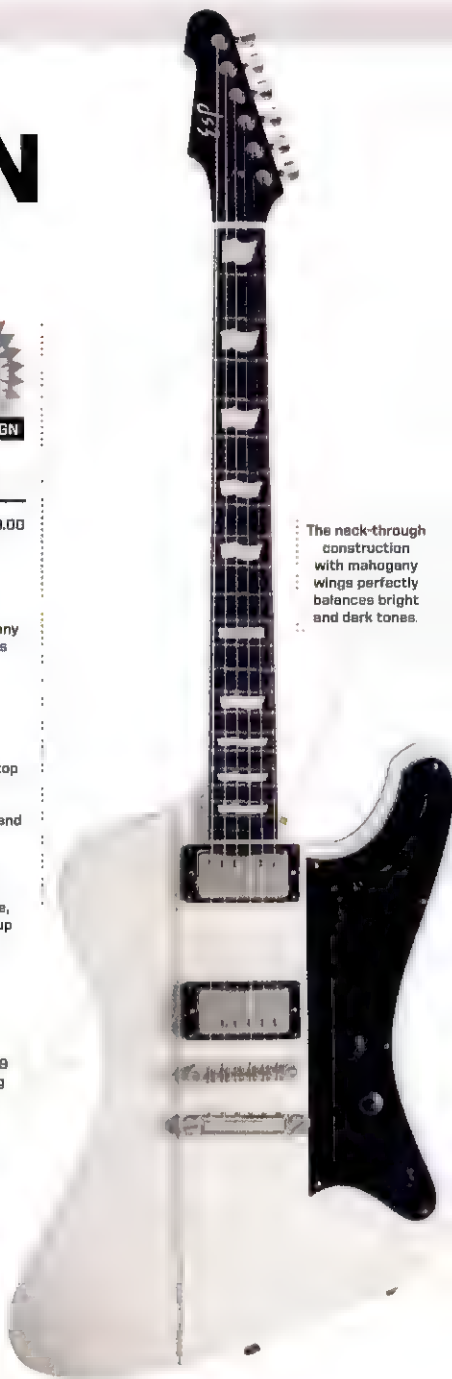
volume, master tone,

three-position pickup

selector

The Seymour Duncan JB and '59 humbuckers sing and scream as you please.

The neck-through construction with mahogany wings perfectly balances bright and dark tones.



ON DISC!

THE BOTTOM LINE

THE ESP PHOENIX-II is a great choice for anyone who loves the classic curves of a Firebird but prefers the features and playability of a modern ax. This instrument is no vintage throwback but rather the guitar equivalent of a customized vintage car: built on a familiar looking base but modified with contemporary styling and high-performance parts. **BC**

+PRO	-CON
EXCEPTIONALLY FAST NECK • STELLAR TONE • FLAWLESS CONSTRUCTION	SOMEWHAT HEAVY

BUDGET CRUNCH

Jet City JCA20H



* BY ERIC KIRKLAND

MIKE SOLDANO is a legend in the amp community for both his amps' exotic tones and their impeccable craftsmanship. Soldano's SLO-100, in particular, is considered one of history's most revered and influential high-gain amp designs.

Now Soldano is part of Jet City Amplification, a new venture that is putting the amp designer's prowess to work in a new range of heads and combos. Among the offerings is Jet City's 20-watt, single-channel JCA20H head, an all-tube amp that performs like one of Soldano's boutique creations but sells for a street price of about \$300. The JCA20H head accomplishes those goals, thanks to extremely clever design choices and top-shelf Chinese manufacturing. The JCA20H won't satisfy every player's EQ and gain needs with extraneous switches and buttons, but that wasn't the point. Like all Soldanos, the JCA20H is designed with the goal of delivering excellent signal quality and musicality.

FEATURES

SOLDANO USED the Crunch channel from his famed SLO-100 as the basic template for the JCA20H's preamp, powered it with a pair of EL84s and juiced the preamp with three 12AX7 valves. Despite the amp's price point, he didn't skimp on the component quality. Like the SLO-100, the JCA20H's chassis is built from 16-gauge cold-rolled steel, and audio-grade metal film resistors

are used throughout the amp, while high-quality copper is employed for all internal connections. Creating a low-cost transformer that could deliver this amp's versatile preamp tones with the authority and dynamics that Soldano is known for presented a serious challenge. But after numerous iterations, Soldano struck upon a transformer design that brings this amp's sounds to life in ways that can be compared with boutique amplifiers.

The short signal path runs through six front panel controls: gain, bass, middle, treble, master volume and presence. A highly sensitive single input lets the guitar's tone shine through the JCA20H, and it interfaces with pedals in such a way that the amp's base tone and dynamics are not squashed. The Jet City head has no additional tone-shaping features or an effect loop, but I'm certain players won't lament the cost-saving exclusions once they experience the amp's stand-alone performance. Nor, for that matter, should they gripe about build quality. Instead of cheaper pressboard, the cabinet is crafted from durable plywood and sports a classy blue tolex front panel with white piping.

PERFORMANCE

EVEN THOUGH the JCA20H has just one channel and a handful of simple controls, it places a wealth of tone at your fingers. At low-gain settings, with all tone controls at noon, it conjures a very Vox-like clean voice, one that is sharply defined and full of mids. When the midrange is rolled down, the JCA20H begins to ap-

proach a Blackface-style tone curve, the main difference being that its crunch occurs more in the high mid-range than in the low end. Speaking of lows, the JCA20H delivers a massive bass wallop. It sounds more like a 50-watt amp and had no difficulty pushing the four Eminence speakers in my 4x12 cabinet. In fact, the bass is deeper, more intense and better defined than some 100-watt heads.

As the gain is dialed around the 12 o'clock position, the Jet City gets into "Plexi" crunch territory, and some of that famous Soldano "zing" becomes apparent in the high end. A warm humbucker lets you easily create vintage Van Halen, Aerosmith and Zepelin tones. Even at this medium-gain setting, Soldano's design and component choices allow pinch harmonics to jump out of the JCA20H and sing.

Turning the gain control up full will almost take you into the fabled Soldano high-gain territory, where notes ring for days and stinging overtones layer the upper registers. As with most Soldanos, the treble and presence controls become very important for balancing a guitar's pickups and tone with the amp's bell-like response when using high-gain settings. If players want to use this amp for modern metal applications, they will probably want to pump the front end with a distortion or overdrive pedal. However, the Jet City's inherent clarity and audiophile-grade lows may not satisfy the hardcore lust for insane, full-spectrum crunch.

THE BOTTOM LINE

JET CITY AMPLIFICATION and Mike Soldano can be very proud of this stellar amplifier, with its organic and detailed sounds. British-style crunch flavors dominate the preamp's tone, Soldano's inimitable harmonics whine like a jet engine's spinning turbine, and the lows are extraordinarily defined at all volume levels. The JCA20H would be a bargain at \$1,000. At \$300, it's a steal. **8C**



OVERALL VALUE

SPECS

LIST PRICE: \$399.00

MANUFACTURER:

Jet City Amplification,
jetcityamplification.com

POWER OUTPUT

20 watts

CHANNELS: One

FEATURES: Designed

by Mike Soldano,

preamp based on

Soldano's SLO-100

Crunch channel,

16-gauge cold-

rolled steel chassis,

hardwood-ply cabinet,

two eight-ohm and

one 16-ohm output

single input, power and

standby switches

CONTROLS: Gain,

bass, middle, treble,

presence, master

volume

COVERING: Two-tone

tolex

TUBE COMPLIMENT

Two EL84s, three

12AX7s

ON DISC!

*PRO

AWESOME BUILD
QUALITY • BOUTIQUE
SOLDANO LOW-TO-
MEDIUM-GAIN TONES
• RIDICULOUSLY LOW
PRICE

NO REVERB •
NO EFFECT LOOP

KILLSWITCH ENGAGE

Epiphone Explorer-GT and Special II-GT

* BY ERIC KIRKLAND

EPIPHONE'S devotion to building high-quality instruments at consumer-friendly prices began many decades before our current economic crisis, making the company a long-trusted source of bang-for-the-buck guitars. The company's GT Series sets a new standard for affordable fine instruments. The Special II-GT and Explorer-GT each street for about \$200 and deliver inspiring tones, superb playability and exciting features.

FEATURES

BOTH OF THESE fabulous Epiphones are built with thin mahogany bodies, which allows them to resonate at high frequencies and thereby enhances note definition. Naturally, this also aids weight reduction and overall comfort. The 24 3/4-inch-scale maple necks are bolted to the bodies with a recessed four-bolt pattern, so you never feel the screws when playing in the upper registers. A moderately flat 14-inch radius makes it possible to play with very low action and never fret out on a bend or lose single-note punch, and the relatively thin C-shape neck carve is comfortable for big hands or small. I also really like the chocolate semi-gloss finish, which allows the guitar's wood to vibrate and feels like a worn-in pawnshop prize. Sealed lightweight tuners, like those seen on guitar in the Seventies, maintain good tuning stability and imbue notes with a livelier and bouncy response.

Epiphone has equipped these guitars with ceramic-based humbuckers whose definition makes them equally suited to jazz, blues, classic rock, metal or serious hardcore. Each guitar has a master volume, master tone and spring-loaded tone pot with a momentary "killswitch" feature that interrupts the signal when the pot is pressed, making it possible to instantly create that rapid-fire Randy Rhoads-style toggle effect.

The Explorer-GT's body is about 15 percent smaller than the original's, which makes the guitar comfortable for beginners and smaller players without sacrificing appearance. It also has a Tune-o-matic and stop-tail piece and a subtly angled neck heel.

This GT version of the time-honored Special II gives you the

look of a Les Paul and the low-end enhancement of the classic rounded upper bout in a lightweight and almost ergonomically perfect package. The neck heel is contoured for effortless fingering in the upper frets and boasts a six-screw vintage-style tremolo. Because the tremolo is set up to lay flat, it doesn't affect sustain or the body's powerful vibrations when not in use.

PERFORMANCE

ALTHOUGH THE GT Series' differing body shapes create slightly different acoustic tonalities, the Gibson 700T bridge humbucker and 650R neck humbucker dominate each guitar's individual tone with upper-midrange emphasis and high-end sparkle, making these instruments well suited to modified Marshalls and Mesa Rectifier-style circuits. The GT's note delivery has lots of thrust as well, which translates into touch sensitivity and sheer sonic energy. Between these two axes, the Explorer-GT has the more prominent midrange attack, while the Special II-GT produces slightly rounder tones and a bit more low end.

I found the clean tones of these guitars surprising. Using the neck pickup and various clean amps with reverb, I actually pulled serious jazz sounds from these guitars. They were warm, accurate, fast and reminiscent of three-dimensional archtop-style responses.

If you play near the bridge like I do, you'll find that the Explorer-GT's reduced body size places the controls close to the picking hand, and as a result you may accidentally roll off the volume when picking. On the plus side, the killswitch tone pot on both guitars is one of those features that Epiphone and Gibson should have incorporated years ago. It works flawlessly.

THE BOTTOM LINE

WITH SLIM-TAPERED maple necks, thin mahogany bodies and specially designed humbuckers, the Explorer-GT and Special II-GT are exciting guitars for players across the spectrum, from jazz and blues to metal. The Explorer-GT is somewhat more aggressive sounding, and the Special II-GT has a slightly fuller, vintage tonality. Better still, the spring-loaded killswitch places a classic effect at your fingertips. **BC**



OVERALL VALUE

SPECS

LIST PRICES:

Explorer-GT \$332.00;
Special II-GT \$332.00

MANUFACTURER:

The Epiphone Company,
epiphone.com

BODY: Mahogany
NECK: Maple, recessed bolt-on

FINGERBOARD:

Rosewood

SCALE LENGTH:

24 3/4 inches

FRETS:

22

HARDWARE:

(Explorer GT) Stop-tail and Tune-o-matic bridge, sealed vintage-style keys; (Special II GT) six-screw tremolo bridge, sealed vintage-style keys

CONTROLS: Master volume, master tone, spring-loaded tone pot acts as a momentary killswitch for pickups

PICKUPS: 700T (bridge), 650R (neck)

The tapered C-shape neck is extremely comfortable, and rounded to meet the fretboard.



The spring-loaded tone pot acts as a momentary killswitch for the pickups.

EXPLORER-GT

PRO	CON
REDUCED-SIZE EXPLORER BODY • RIPPING MIDRANGE	SMALLER EXPLORER BODY PLACES CONTROLS CLOSER THAN USUAL TO PICKING HAND

SPECIAL II-GT

PRO	CON
FULL AND WARM HIGHS AND LOWS • VINTAGE-STYLE TREMOLO • SUITABLE FOR ALL STYLES OF MUSIC	LOCKING TUNERS WOULD HELP WITH HEAVY TREM USE

HELL CAN'T WAIT

Schecter Hellraiser Solo-6

* BY CHRIS GILL

THE CURRENT GUITAR market offers a wide variety of outstanding new instruments that sell for less than a thousand dollars. Most of these guitars are great bargains with excellent playability, but many leave a lot to be desired when it comes to hardware and styling. Schecter's Hellraiser Series guitars nicely fill the gap between no-frills budget instruments and expensive professional axes, with their combination of outstanding materials and craftsmanship, top-quality hardware and pickups and affordable prices (most models sell for well under \$1,000). The Schecter Hellraiser Solo-6 is a modern interpretation of a Les Paul-style guitar and has features geared more toward today's progressive players than retro regressionists.

FEATURES

THE HELLRAISER Solo-6 is based on the Les Paul's time-honored construction formula (mahogany body, maple top, set mahogany neck and rosewood fingerboard), but it adds several upgrades such as a quilted top (Black Cherry finish version only), abalone body and headstock binding, and abalone gothic cross fingerboard inlays. The neck also has a longer 25 1/2-inch scale, 24 frets, a deep contoured cutaway and a wide, flat neck profile.

The Solo-6 features a locking TonePros TOM bridge, and the strings are anchored through the body instead of a stop tailpiece. Schecter locking tuners are mounted

on the headstock and the tuners, bridge and knobs are finished with black chrome. Active EMG 81TW bridge and 89 neck humbuckers, which cost about \$200 when purchased separately, provide pro-quality tone. Individual volume controls for the neck and bridge pickup let you tap the coils by pulling up on the knobs. Other controls include a master tone knob and a three-position pickup selector.

PERFORMANCE

WHEN YOU EXAMINE and play the Hellraiser Solo-6, it's hard to believe that it sells for a lot less than a grand. The attention to detail in the fretwork and craftsmanship is outstanding, and the guitar's action is comparable to guitars that cost \$2,000 and up. The EMG pickups deliver the high output, enhanced note detail and brilliant attack that modern players love, and the split tones produce attractive single-coil treble and twang. The neck pickup volume control is located closer to the bridge volume knob, a position that may confuse some players, but if you prefer the knobs the other way around, a tech can fix this with a soldering iron in minutes.

THE BOTTOM LINE

IF YOU WANT a guitar that looks and plays as tight as your budget, the Hellraiser Solo-6 is the best value around. **BC**

PRO	CON
PRO-QUALITY PICKUPS AND HARDWARE • SMOOTH PLAYABILITY • KILLER LOOKS	NECK PICKUP VOLUME LOCATION MAY CONFUSE PLAYERS



OVERALL VALUE

SPECS

LIST PRICE: \$1,089.00
MANUFACTURER: Schecter Guitars, schecterguitars.com
CONSTRUCTION: Set neck with Ultra Access
BODY: Mahogany
NECK: Three-piece mahogany
SCALE: 25 1/2 inches
FINGERBOARD: Rosewood
FRETS: 24 extra Jumbo
INLAYS: Gothic cross
BINDING: Abalone
PICKUPS: EMG 81TW (bridge) and 89 (neck)
ELECTRONICS: Two volume with tap, one tone and three-way switch
BRIDGE: TonePros TOM
TUNERS: Schecter locking
HARDWARE: Black chrome

ON DISC!



BUZZ BIN NEW, HIP AND UNDER THE RADAR

DANELECTRO HODAD MINI AMP

MOST BATTERY-POWERED practice amps are fun novelties that produce a handful of ratty tones and little else. With its V-front case and dual-speaker design inspired by a Sixties Watkins Dominator amp, the Danelectro Hodad is certainly a conversation piece, but features like built-in tremolo (with variable speed adjustable

via trim pot) and echo make it more than just something to make obnoxious noises with.

Like many mini amps, the Hodad has volume, gain and tone controls that generate tones ranging from spanky clean to roaring midrange-heavy distortion. The Hodad's choppy tremolo and slap-back echo effects

allow the amp to go even further, providing swampy, raunchy, twangy sounds that are ideal for blues, rockabilly and lo-fi surf.

The Hodad operates via a single nine-volt battery or with an optional DC adapter, and it includes an 1/8-inch headphone jack so you can play without annoying your beloved pooch.

—Chris Gill

SPECS

LIST PRICE: \$59.00
MANUFACTURER: Danelectro, danelectro.com



FULL THROTTLE

MXR Fullbore Metal Distortion pedal

* BY CHRIS GILL

A NUMBER OF metal distortion pedals have debuted this year, which suggests that either metal is the next big trend or players aren't satisfied with the plethora of stomp boxes already crowding the market. My guess would be the latter, as most existing metal pedals seem content to just dish out excessive gain.

True metal connoisseurs know that there's much more to brootal metal tones than distortion. EQ controls are essential, and they must be able to control an extended range of frequencies, from earth-shaking bass to razor-sharp highs, with surgical precision. A gate is also a necessity for tightening up machine-gun riffs and eliminating high-gain hum and buzz. MXR's new Fullbore Metal distortion pedal delivers all these features, making it a true single-pedal solution.

FEATURES

EVEN THOUGH the Fullbore Metal is jam-packed with six rotary controls, two switches and a footswitch, it's housed in a compact box that's the same size as MXR's Phase 90. Controls include the requisite volume and gain knobs, and the EQ section consists of controls for low, mid, sweepable mid and high frequencies. A scoop switch instantly boosts low and high frequencies (confirmed by a red LED), and the gate switch kicks in a noise gate (confirmed by a green LED) that has a preset decay setting and adjustable sensitivity that you can tweak via an internal trim pot. Other features include a heavy-duty footswitch, a blue LED on/off indicator and true-hardwire bypass.

PERFORMANCE

THE FULLBORE METAL sounds best when the amp's power tubes perform the heavy lifting and the amp's passive EQ controls are cranked all the way up, allowing the pedal to do most of the overall tone and preamp gain shaping. The pedal's extended frequency range is stunning, and with careful tweaking a wide variety



of modern and classic metal tones emerge. The gate function tightens and cleans up the sound considerably, producing polished, studio-quality tones that bring out the best of your playing. The scoop function produces massive rhythm tones, but the midrange deficiency means solos can get lost in the mix. Solution: buy two pedals and use a scoop setting for rhythm while the other pedal handles lead tones.

THE BOTTOM LINE

MXR'S FULLBORE METAL pedal is an affordable, true all-in-one solution for players seeking studio-quality metal tones. **BC**

•PRO	•CON
LOW PRICE • VERSATILE EQ • STUDIO-QUALITY GATE	SCOOP FUNCTION LACKS IDEAL MIDRANGE FOR SOLOS



OVERALL VALUE

SPECS

LIST PRICE \$169.99
MANUFACTURER MXR, jimdunlop.com
CONTROLS Volume, frequency, gain, low, mid and high knobs; gate and scoop buttons; on/off switch

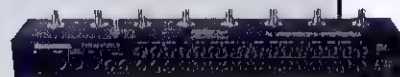
NEW EQ

WHAT'S NEW & COOL

THE LOAR LH-200 ACOUSTIC

The Loar LH-200 is modeled after classic small-bodied flat top acoustic guitars from the Thirties, with a vintage sunburst finish and open-geared butterbean tuners. The guitar features a solid spruce top, mahogany back and sides, a mahogany neck, grained ivoroid body binding and a rosewood fretboard. The LH-200's smaller body size is designed for songwriters and touring musicians who want an acoustic guitar that travels easily and has the warmth and projection typical of a much larger guitar. Its tone is reminiscent of the historic blues boxes of the Twenties and Thirties, making the LH-200 ideal for acoustic blues players who want an authentic vintage sound.

LIST PRICE: \$699.99
THE MUSIC LINK,
 THEMUSICLINK.NET



ROCKTRON PATCHMATE LOOP 8 FLOOR

The PatchMate Loop 8 Floor provides eight discrete loops (each with true bypass and buffered/nonbuffered signal paths), 128 programmable presets and nine high-quality meta footswitches for real-time control. The eight loops can be configured for multiple purposes, including channel switching, effect loops, guitar routing and more. The Loop 8 Floor also adds preset programmability and true-bypass capability to any standard pedal board, and has real-time user controls that make it easy to set up and program.

LIST PRICE: \$449.00
ROCKTRON, ROCKTRON.COM

HIGHER POWERED

Genz Benz Shuttle 9.0 head and Uber Bass 410T-UB-4 cab

ON DISC!



* BY ED FRIEDLAND

EVER SINCE ultra-light-weight Class D amplifiers and digital switch-mode power supplies became popular with bass amp manufacturers, companies have battled over bragging rights for the lightest, most powerful rig on the market. Genz Benz made a big splash last year with the release of its Shuttle line, comprising 300- and 600-watt heads that offer great tone and, with a weight of just three pounds, insane portability. Not satisfied to rest on its laurels, Genz now introduces the Shuttle 9.0, which can deliver a mighty 900 watts into four ohms and weighs all of four pounds.

The company has also expanded its cabinet offerings with the new Uber Bass Series, which consists of traditional shelf-ported boxes with neodymium drivers that create a lighter-weight cab with a heavy sound.

FEATURES

THE SHUTTLE 9.0 shares the same control layout as its predecessors: mute switch; gain; volume; low, mid, mid-frequency, and high tone controls; three-band preset signal-shaping filters; and master volume. Although it's pint-sized, the Shuttle does not skimp on the features, which include a tube preamp, effect loop, DI (with pre/post EQ, mic/line level and ground-lift switches), headphone

out, tuner out, aux in, two Speakon speaker outs, switchable voltage, a variable-speed fan, and a connector for the optional footswitch.

The Shuttle 9.0 features Genz Benz's patent-pending P.H.A.T. (Proprietary Heat Abatement Technology) topology, which allows the amp to push far past the 600-watts-at-four-ohms limit of Class D amps. The Shuttle's extended range input gain structure works seamlessly with active or passive basses as well as piezo pickups. In addition to the power increase, the 9.0 is voiced for a deeper low-frequency response, which makes pushing big cabs like the Uber Bass 410 a breeze.

The Uber Bass 410T-UB-4 is built from three-quarter-inch, 13-ply birch-and-poplar plywood, and uses Genz Benz's "smooth tone" shelf-port design, in which all the edges are radiused to create less turbulence as the air escapes the cab. The box is covered in a rugged, nubby vinyl and has rear-mounted casters and three edge-lift handles. The neodymium drivers keep the weight of this cab down to 72 pounds, which is considerably lighter than a traditional 4x10. The speakers are mounted in a tight array to keep the tone focused and punchy. The compression horn adds the high-end sparkle for slap and harmonics, but it's well balanced within the overall signature of the cab. The resulting tone is more like that of a full-range studio monitor and lacks the shrill edge of some modern cabs. The tweeter has its own 100-watt level control, so it can be blended in as much as you prefer or turned off. The Uber 410 is rated for 1,000 watts of output, and its four-ohm load enables the Shuttle 9.0 to supply its full power.

PERFORMANCE

HAVING USED the Shuttle 6.0 extensively, I was very familiar with the basic performance of the amp. The 9.0 however immediately impressed me

with its extended low-end response, greater headroom and increased power. These factors gave the overall impression of the 9.0 being warmer and fuller than the 6.0 when set flat, though the 6.0 can be dialed in to duplicate this. I tried the 9.0 with my two Shuttle 12-inch cabs and found that I had to be cautious with the volume and low-frequency control. While the 9.0 will fit into the sleeve of the 6.0 combo, this head can easily push the smaller Shuttle cabs too far. I wouldn't recommend it as a higher-powered substitute for the combo.

But the 9.0 kicks butt at driving the big rigs. It's kind of freaky to see the tiny little amp sitting on top of a huge stack, in fact—you may want to put some damping material underneath it, as the cabinet vibrations will toss the amp right off the top. Mated with the Uber Bass 410, the 9.0 can produce head-banging volume, but it's flexible enough to produce ax-grinding grit or clean and pristine tones. The Uber cab is burly and takes the punishment in stride.

The rear casters and edge-lift handles are helpful for loading the cab into the car, and skid rails on the back keep the cab from getting torn up by your tailgate. On the other hand, carrying the four-pound Shuttle 9.0 is a piece of cake, especially if you go with the optional shoulder bag, which has a pocket for cables.

THE BOTTOM LINE

THE SHUTTLE 9.0 sets a new standard for high-powered, low-weight bass amplification, with proven Shuttle tone, flexibility and portability. The Uber Bass 410 is an efficient, high-fidelity cab with serious punch and clarity, and its lighter weight makes it easier to transport than a standard 4x10 cab. **BC**

SPECS

LIST PRICES: Shuttle 9.0, \$1,099.00; Uber Bass 410T-UB-4, \$1,449.00
MANUFACTURER: Genz Benz, genzbent.com
SHUTTLE 9.0
OUTPUT: 900 watts at four ohms, 900 watts at eight ohms, Class D amp, switch-mode power supply
CHANNELS: One
PREAMP: One 12AX7
FRONT PANEL: 1/4-inch input, mute switch, gain, volume, low, mid, mid freq, high, L.F. Boost, mid scoop, H.F. Attack, master volume
REAR PANEL: Two Speakon speaker jacks, headphone out, footswitch in, effect loop, auxiliary in, tuner out, XLR DI line out with ground lift, pre/post EQ, mic/line level
UBER BASS 410T-UB-4
POWER HANDLING: 1,000 watts, four-ohm load
SPEAKERS: Four 8X10 250 10-inch neodymium drivers, compression tweeter
CABINET: 3/4-inch 13-ply birch-and-poplar plywood, 3/4-inch MDF front baffle
REAR PANEL: One Speakon connector, two 1/4-inch inputs, tweeter level control
FEATURES: Recessed casters, skid rails, three edge-lift handles
WEIGHT: 72 pounds



PRODUCT PROFILE



SOLID ALASKAN SITKA

Jay Turser Guitars & Basses

JTA-530 TSB

The newest acoustic from Jay Turser features a Solid Alaskan Sitka Spruce top for a big, big sound. Double acting truss rod and dovetailed neck joint guarantee gorgeous, true tones.

SRP: \$299.99

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Hagstrom's most distinctive guitar, the Spalted Maple Ultra Swede has a magnificent finish and incredible sound. With 18mm thin-line neck, this is a shred monster. Coil tap for clean tone.

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Profile

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Great for Electric, Acoustic, and Bass Guitars. Chromatic operation with flats and frequency between 410-450Hz.

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CG570CE

High-gloss Grand Auditorium body with Solid Western Red Cedar top, Mahogany back and sides. Solid Rosewood fingerboard and Fishman electronics give this distinguished guitar a beautifully alluring sound. On stage, at home, and in the studio, this guitar will astound any audience.

SRP: \$699.00

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Height adjustable Muscian's Seat with adjustable footrest and back rest. Perfect for practicing or performing with Acoustic, Electric, or Bass Guitars.

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PRODUCT PROFILE



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KnuckleBonz, Inc.

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Ozzy is featured in this limited edition statue from KnuckleBonz; only 3000 created. The Randy Rhoads Rock Iconz® figure depicts the guitar legend from this same period. Hand-painted/numbered collectibles; certificate of authenticity.

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www.ampuplugnplay.com



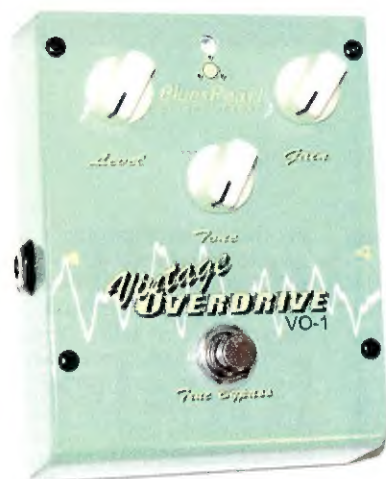
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The SHREDNECK allows guitar players to warm-up any time a guitar is not convenient, in a car, train, plane, at the office, before gigs, etc. Use the SHREDNECK to work on scales, patterns and techniques, practice chord fingerings and movements along with building and maintaining calluses. The SHREDNECK is modeled after the first seven frets of a standard electric guitar. For acoustic players we offer the DREADNECK model fitted with bronze strings. Shown in photo are the new Zakk Wylde and Jason Becker signature models and the P-51 model.

SRP: \$69.99

www.shredneck.com
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VINTAGE OVERDRIVE

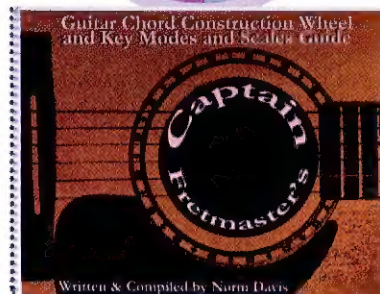
Blues Pearl Amp Company

A groundbreaking design by Robert Hudson for Blues Pearl. This pedal is a blend of the 60s and 70s overdrives that still work today. Extended front end db and a EQ drive section for lead or rhythm. A heavy duty ,roadworthy ,full body, professional pedal with 3PDT True Bypass switching.

SRP: \$229.95

www.bluespearlamps.com

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CAPTAIN FRETMASTER'S GUITAR CHORD WHEEL AND SCALES GUIDE

Captain Fretmaster

Every guitarist should have these awesome tools in their guitar case! The easy-to-read, double-sided guitar wheel displays chords in all twelve keys (Major and Minor) and their relative fingerings. The 72 page Scales Guide helps you command mastery over the scales and modes in each key, making it a cinch to memorize the fret board. Both the Wheel and Guide are designed to be used together.

SRP: \$19.99

www.captainfretmaster.com

415-990-9701



XCELERATOR VOLUME PEDAL

Modtone Effects

The ModTone MT-VOL Xcelerator Volume Pedal features a long taper parametric potentiometer that lets you ad just a dash of volume dip all the way to complete signal shutoff. With the variable range setting it allows you to back off a little on rhythm and crank it up for leads, emulate a sweeping tremolo or utilize the aux output section for line out to a tuner or use both at unity for a stereo splitter when using two amps. The Xcelerator Volume pedal is much more than your average volume pedal!

List \$89.95

modtone-effects.com



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- Revitalizes used, old, and damaged strings
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- Patents Pending

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THE GUITAR RIGS OF THE STARS

John5 of Rob Zombie reveals the strengths of his Tele-into-Marshall setup, and passes on a piece of tonal advice from Eddie Van Halen.

* BY NICK BOWCOTT

John employs a Samson UR-5D wireless unit for the majority of the set, but when it comes time for his solo he switches to a John5 Signature DiMarzio cable, a trick he learned from Eddie Van Halen. "He told me that he

CONTROL ISSUES When it comes to his pedals, John takes a set-it-and-forget-it approach. “The Boss NS-2 Noise Suppressor is on all the time, as well as the Boss SD-1 Super Overdrive,” he says. “I only use my [Dunlop Cry Baby] wah and [Boss CH-1] Super Chorus in a couple of places.” What John’s live approach lacks in effect switching is made up for with guitar changes, a fact that keeps his tech, Markus Collis, on his toes. “I literally have a guitar change after every single song, due to all the different tunings we use,” John says. Markus is also tasked with

FAVORITE PIECE OF GEAR "My prototype Signature Fender Telecaster. It took me 20 years to find that guitar. Or maybe it found me! I travel with it everywhere. It never leaves my side. All my guitars are great, but nothing can beat that one. It's become like an extension of my body."

SECRET WEAPON "My prototype Telecaster. I would definitely be a different player without it. It's like an old friend that I want to keep in my life forever. I don't know what I'd do without it."

Special thanks to John5's tech. Markus Collis.

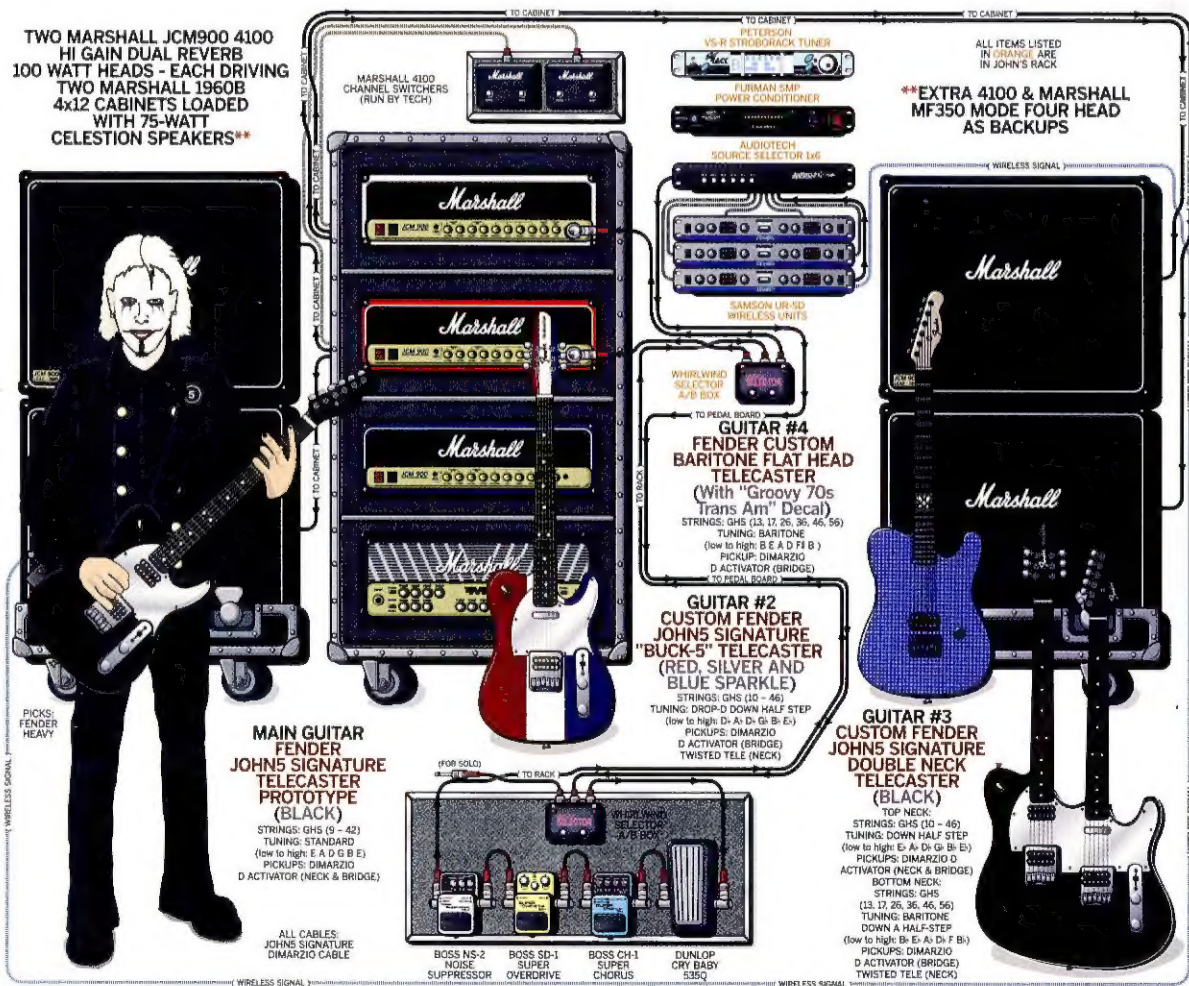


Illustration by Adam Cooper/guitargeek.com

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